





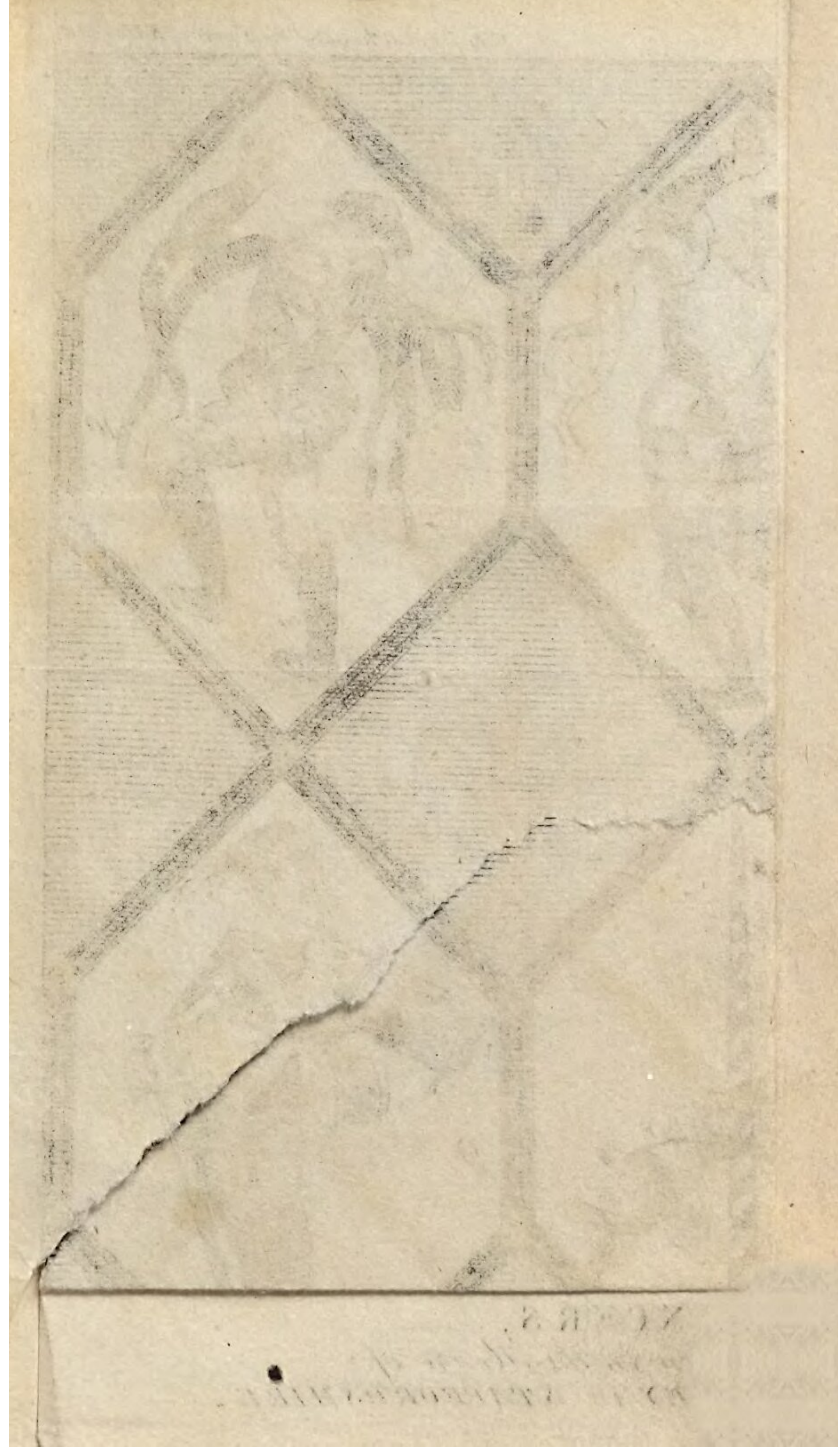


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Grignon sculp.

MORRIS DANCERS.

From an Ancient Window in the House of
GEORGE TOLLET Esq^r at BETLEY in STAFFORDSHIRE.

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

K I N G H E N R Y I V.

P A R T II.

WRITTEN BY

WILL. SHAKSPERE.



—SIC ITUR AD ASTRA.

VIRG.

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ANNOTATIONS
UPON
KING HENRY IV.
PART II.

INDUCTION.

ENTER RUMOUR,—] THIS speech of Rumour is not inelegant, or unpoetical, but it is wholly useless, since we are told nothing which the first scene does not clearly and naturally discover. The only end of such prologues is to inform the audience of some facts previous to the action, of which they can have no knowledge from the persons of the drama. JOHNSON.

Enter Rumour, painted full of tongues.] This the author probably drew from Holinshed's *Description of a Pageant*, exhibited in the court of Henry VIII. with uncommon cost and magnificence : Then entered a person called *Report*, aparelled in crimson satin, *full*

of *toongs*, or chronicles." Vol. iii. p. 805. This however might be the common way of representing this personage in masques, which were frequent in his own times. WARTON.

Stephen Hawes, in his *Pastime of Pleasure*, had long ago exhibited her (*Rumour*) in the same manner;

"A goodly lady, envyroned about

"With *tongues* of fire."——

And so had Sir Thomas Moore, in one of his Pageants:

"*Fame* I am called, mervayle you nothing

"Thoughe with *tonges* I am compassed all
arounde."

Not to mention her elaborate portrait by Chaucer, in *The Booke of Fame*; and by John Higgins, one of the assistants in *The Mirror for Magistrates*, in his *Legend of King Albanaſte*. FARMER.

In a masque presented on St. Stephen's night, 1614, by Thomas Campion, *Rumour* comes on in a skin-coat full of winged *tongues*.

Rumour is likewise a character in *Sir Clyomon, Knight of the Golden Shield*, &c. 1599.

So also, in *The whole magnificent Entertainment given to King James, Queene his Wife, &c. &c. 15th March 1603*, by Thomas Deckar, 4to. 1604. "Directly under her in a cart by herselfe, *Fame* stood upright: a woman in a watchet roabe, thickly set with open eyes and *tongues*, a payre of large golden wings at her backe, a trumpet in her hand, a mantle of sundry cullours traversing her body: all these ensigns displaying but the propertie of her swiftnesse and aptnesse to disperse *Rumours*." STEEVENS.

———*painted*

———*painted full of tongues,*——] This direction, which is only to be found in the first edition in quarto of 1600, explains a passage in what follows, otherwise obscure. POPE.

Line 3.—*I, from the orient to the drooping west,*] A passage in *Macbeth* will best explain the force of this epithet:

“ Good things of day begin to *droop* and drowse,
 “ And night’s black agent to their preys do
 rouse.” MALONE.

15. ———*Rumour is a pipe*] Here the poet imagines himself describing *Rumour*, and forgets that *Rumour* is the speaker. JOHNSON.

ACT I.

Line 42.—FOR SPENT *with speed,*] To *forspend* is to waste, to exhaust. So, in Sir A. Gorges’ translation of *Lucan*, b. vii.

“ ———crabbed fires *forspent* with age.”

STEEVENS.

49. ———*armed heels,*] Thus the quarto 1600. The folio 1623, reads *able* heels. STEEVENS.

50. ———*poor jade*] *Poor jade* is used not in contempt, but in compassion. *Poor jade* means the horse wearied with his journey.

Jade, however, seems anciently to have signified

A iij

what

what we now call a *hackney*, a beast employed in drudgery, opposed to a horse kept for show, or to be rid by his master. So, in a comedy called *A Knack to know a Knave*, 1594 :

“ Besides, I’ll give you the keeping of a dozen
jades,

“ And now and then meat for you and your
horse.”

This is said by a *farmer* to a *courtier*. STEEVENS.

51. —rowel-head ;—] I think that I have observed in old prints the *rowel* of those times to have been only a single spike. JOHNSON.

52. *He seem’d in running to devour the way,*] So, in *The Book of Job*, chap. xxxix : “ He swalloweth the ground in fierceness and rage.” The same expression occurs in Ben Jonson’s *Sejanus* :

“ But with that speed and heat of appetite

“ With which they greedily *devour the way*

“ To some great sports.” STEEVENS.

So, in the line quoted by Sir William Blackstone in *Nemesian* :

“ —latumque *fuga* consumere campum.”

MALONE.

56. *Of Hotspur, coldspur ?—*] *Hotspur* seems to have been a very common term for a man of vehemence and precipitation. Stanyhurst, who translated four books of *Virgil*, in 1584, renders the following line :

Nec victoris heri tetigit captiva cubile.

“ To

“To couch not mounting of mayster vanquisher
Hotspur.” STEEVENS.

60. ———*silken* point] A point is a string tagged,
or lace. JOHNSON.

65. ———*some* hilding fellow, ———] for *hilderling*,
i. e. base, degenerate. POPE.

Hilderling, Degener vox adhuc agro Devon. famili-
aris. *Spelman*. REED.

68. ———*like to a title leaf*,] It may not be amiss to
observe, that in the time of our poet, the title-page to
an elegy, as well as every intermediate leaf, was to-
tally black. I have several in my possession, writ-
ten by Chapman, the translator of *Homer*, and orna-
mented in this manner. STEEVENS.

80. ———*so woe-begone*,] This word was common
enough amongst the old Scottish and English poets,
as G. Douglas, Chaucer, Lord Buckhurst, Fairfax;
and signifies, *far gone in woe*. WARBURTON.

So, in the *Spanish Tragedy*:

“Awake, revenge, or we are *wo-begone*!”

Again, in *Arden af Feversham*, 1592:

“So *woe-begone*, so inly charg’d with woe.”

Again, in a *Looking Glass for London and England*,
1617:

“Fair Alvida, look not so *woe-begone*.”

Dr. Bentley is said to have thought this passage cor-
rupt, and therefore (with a greater degree of gravity
than my readers will probably express) proposed the
following emendation:

“So

“ So dead, so dull in look, *Ucalegon*

“ Drew Priam’s curtain,” &c.

The name of *Ucalegon* is found in the third book of the *Iliad*, and the second of the *Æneid*. STEEVENS.

102. *Your spirit—*] The impression upon your mind, by which you conceive the death of your son.

JOHNSON.

103. *Yet, for all this, say not, &c.*] The contradiction in the first part of this speech might be imputed to the distraction of Northumberland’s mind; but the calmness of the reflection, contained in the last lines, seems not much to countenance such a supposition. I will venture to distribute this passage in a manner which will, I hope, seem more commodious; but do not wish the reader to forget, that the most commodious is not always the true reading:

Bard. *Yet, for all this, say not that Percy’s dead.*

North. *I see a strange confession in thine eye,
Thou shak’st thy head, and hold’st it fear, or sin,
To speak a truth. If he be slain, say so,
The tongue offends not, that reports his death;
And he doth sin, that doth belie the dead,
Not he that saith the dead is not alive.*

Morton. *Yet the first bringer of unwelcome news
Hath but a losing office, and his tongue
Sounds ever after as a sullen bell,
Remember’d knolling a departed friend.*

Here is a natural interposition of Bardolph at the beginning, who is not pleased to hear his news confuted,

futed, and a proper preparation of Morton for the tale which he is unwilling to tell. JOHNSON.

105. ———hold'st it fear, or sin,] *Fear* for danger.

WARBURTON.

106. *If he be slain*, say so :] The words *say so* are in the first folio, but not in the quarto : they are necessary to the verse, but the sense proceeds as well without them. JOHNSON.

112. *Sounds ever after as a sullen bell*,] So, in our author's 71st Sonnet :

“ ———you shall hear the surly *sullen* bell

“ Give warning to the world that *I am fled*.”

This significant epithet has been adopted by Milton :

“ I hear the far-off curfew sound,

“ Over some wide water'd shore

“ Swinging slow with *sullen* roar.” MALONE.

118. ———*faint* quittance,——] *Quittance* is return.

By *faint quittance* is meant a *faint return of blows*. So, in another play :

“ We shall forget the office of our hand

“ Sooner than *quittance* of desert and merit.”

STEEVENS.

126. *For from his metal was his party steel'd*;

Which once in him abated,——] *Abated* means reduced to a lower temper, or, as the workmen call it, let down. JOHNSON.

139. 'Gan *vail his stomach*,——] Began to fall his courage, to let his spirits sink under his fortune.

JOHNSON.

This

This phrase has already appeared in *The Taming of the Shrew* :

“ Then *vail your stomachs*, for it is no boot ;

“ And place your hands below your husband’s foot.” REED.

151. ———buckle———] Bend ; yield to pressure.

JOHNSON.

153. —————even so my limbs,

Weaken’d with grief, being now enrag’d with grief,

Are thrice themselves :] Northumberland is here comparing himself to a person, who, though his joints are weakened by a *bodily* disorder, derives strength from the *distemper of the mind*. I therefore suspect that Shakspeare wrote :

Weaken’d with *age*——
or perhaps,

Weaken’d with *pain*——

The following line seems to confirm this conjecture :

“ ———hence therefore thou *nice crutch* !”

The crutch was used to aid the infirmity of limbs weakened by *age* or *distemper*, not by *grief*.

When a word is repeated, without propriety, in the same, or two succeeding lines, there is great reason to suspect some corruption. Thus, in this scene, in the first folio, we meet “ *able* heels, instead of “ *armed* heels,” in consequence of the word *able* having occurred in the preceding line. So, in *Hamlet* :

“ Thy *news* shall be the *news*,” &c.
instead of

“ Thy

“Thy news shall be the *fruit*——.”

Again, in *Macbeth* :

“Whom we to gain our *peace* have sent to *peace* ;”
instead of

“Whom we to gain our *place*,” &c.

The mistake I imagine happened here in the same manner. MALONE.

Grief, in antient language, signifies *bodily pain* as well as sorrow. So, in a bl. let. *Treatise of sundrie Diseases*, &c. by T. T. 1591 : “——he being at that time griped sore and having *grief* in his lower bellie.” *Dolor ventris* is, by our old writers, frequently translated *grief* of the guts. I perceive no need of alteration.

STEEVENS.

161. *The rugged'st hour*, &c. the old edition :

*The ragged'st hour that time and spight dare
bring*

To frown, &c.] There is no consonance of metaphors betwixt *ragged* and *frown* ; nor, indeed any dignity in the image. On both accounts therefore, I suspect our author wrote, as I have reformed the text,

The rugged'st hour, &c.] THEOBALD.

170. *And darkness*, &c.] The conclusion of this noble speech is extremely striking. There is no need to suppose it exactly philosophical ; *darkness* in poetry, may be absence of eyes, as well as privation of light. Yet we may remark, that by an ancient opinion it has
been

been held, that if the human race, for whom the world was made, were extirpated, the whole system of sublunary nature would cease. JOHNSON.

171. *This strained passion, &c.*] This line is only in the first edition, where it is spoken by Umfrevile, who speaks no where else. It seems necessary to the connection. POPE.

Umfrevile is spoken of in this very scene as absent; the line was therefore properly allotted to Bardolph, or perhaps might yet more properly be given to Travers, who is present, and yet is made to say nothing on this very interesting occasion. STEEVENS.

176. *You cast the event of war, &c.*] The fourteen lines from hence to Bardolph's next speech, are not to be found in the first editions till that in folio of 1623. A very great number of other lines in this play are inserted after the first edition in like manner, but of such spirit and mastery generally, that the insertions are plainly by Shakspeare himself. POPE.

To this note I have nothing to add, but that the editor speaks of more editions than I believe him to have seen, there having been but one edition yet discovered by me that precedes the first folio.

JOHNSON.

179. *—in the dole of blows—*] The *dole* of blows is the *distribution* of blows. *Dole* originally signified the portion of alms (consisting either of meat or money) that was given away at the door of a nobleman. STEEVENS.

180. *You knew, &c.*] This declaration of Morton, corresponds with Worcester's idea of the insurrection, when he first suggested it to Hotspur. HENLEY:

182. *You were advis'd, his flesh was capable——*] *i. e.* you knew; for such was the antient signification of this word. So, in *The Two Gentlemen of Verona* :

“How shall I doat on her with more advice——”
i. e. on further knowledge. MALONE.

199. *The gentle, &c.*] These one-and-twenty lines were added since the first edition. JOHNSON.

217. *Tells them, he doth bestride a bleeding land,*] That is, stands over his country to defend her as she lies bleeding on the ground. So Falstaff before says to the prince, *If thou see me down, Hal, and bestride me so; it is an office of friendship.* JOHNSON.

219. *And more, and less,——*] *More and less*, means *greater and less.* STEEVENS.

226. —— *what says the doctor to my water?*] The method of investigating diseases by the inspection of urine only, was once so much the fashion, that Linacre, the founder of the College of Physicians, formed a statute to restrain apothecaries from carrying the *water* of their patients to a doctor, and afterwards giving medicines in consequence of the opinions they received concerning it. This statute was, soon after, followed by another, which forbade the doctors themselves to pronounce on any disorder from such an uncertain diagnostick. STEEVENS.

230. —— *to gird at me:—*] *i. e.* to gibe. STEEVENS.

239. ———mandrake,——] *Mandrake* is a root supposed to have the shape of a man ; it is now counterfeited with the root of briony. JOHNSON.

240. *I was never mann'd*——] That is, I never before had an agate for my man. JOHNSON.

I was never mann'd with an agate 'till now :——] Alluding to the little figures cut in *agates*, and other hard stones, for seals : and therefore, he says, *I will set you neither in gold nor silver.* WARBURTON.

It appears from a passage in Beaumont and Fletcher's *Coxcomb*, that it was usual for justices of peace either to wear an *agate* in a ring, or as an appendage to their gold chain :

“ ———Thou wilt spit as formally, and shew thy *agate*, and hatch'd chain, as well as the best of them.”

The same allusion is employed on the same occasion in the *Isle of Gulls*, 1633 :

“ Grace, you *Agate!* hast not forgot that yet ?”

The virtues of the *agate* were anciently supposed to protect the wearer from any misfortune. So, in Green's *Mamillia*, 1593 : “ ———the man that hath the stone *agathes* about him, is surely defenced against adversity.” STEEVENS.

243. ———*the juvenal*, &c.] This term, which has already occurred in *The Midsummer Night's Dream*, and *Love's Labour's Lost*, is used in many places by Chaucer, and always signifies a young man. STEEVENS.

249. ———*he may keep it still as a face-royal*,——] i. e. a face exempt from the touch of vulgar hands. So,

So, a *stag-royal* is not to be hunted, a *mine-royal* is not to be dug. JOHNSON.

Perhaps this quibbling allusion is to the English *real*, *rial*, or *royal*. The poet seems to mean that a barber can no more earn six-pence by his *face-royal*, than by the face stamped on the coin called a *royal*; the one requiring as little shaving as the other. STEEVENS.

254. —Dombledon—] Thus the folio. The quarto 1600 reads—*Dommelton*. This name seems to have been a made one, and designed to afford some apparent meaning. The author might have written—*Double-done*, from his making the same charge twice in his books, or charging twice as much for a commodity as it is worth.

I have lately observed that *Dumbleton* is the name of a town in Gloucestershire. The reading of the folio is therefore probably the true one. STEEVENS.

259. *Let him be damn'd like the glutton! May his tongue be hotter!*] An allusion to the fate of the rich man who had fared sumptuously every day, when he requested a drop of water to cool his tongue, being tormented with the flames. HENLEY.

261. —to bear in hand,—] Is, to keep in expectation. JOHNSON.

—if a man is thorough with them in honest taking up,—] i. e. if a man by taking up goods is in their debt. To be *thorough*, seems to be the same with the present phrase to be *in with* a tradesman. JOHNSON.

So, in Ben Jonson's *Every Man out of his Humour*:

B ij

“ I will,

“ I will, *take up*, and bring myself into credit.”

So again, in *Northward Hoe*, by Decker and Webster, 1607 : “ They will *take up*, I warrant you, where they may be trusted.” Again, in the same piece : “ Sattin gowns must be *taken up*.” Again, in *Love Restored*, one of Ben Jonson’s masques : “ A pretty fine speech was *taken up* o’ th’ poet too, which if he never be paid for now, ’tis no matter.” STEEVENS.

271. ———the lightness of his wife shines through it : and yet cannot he see, though he have his own lantern to light him.—] This joke seems evidently to have been taken from that of Plautus : “ *Quò ambulas tu, qui Vulcanum in cornu conclusum geris ?*” Amph. act i. scene i. and much improved. We need not doubt that a joke was here intended by Plutus ; for the proverbial term of *horns* for *cuckoldom*, is very ancient, as appears by Artemidorus, who says : Προειπεῖν αὐτῷ ὅτι ἡ γυνή σου πορνεύσει, καὶ τὸ λεγόμενον, κέρατα αὐτῷ ποίησει, καὶ οὕτως ἀπέβη. *Oνειροι*. lib. ii. cap. 12. And he copied from those before him. WARBURTON.

The same thought occurs in the *Two Maids of More-clacke*, 1609 :

“ ———your wrongs

“ Shine through the *horn*, as candles in the eve,

“ To light out others.” STEEVENS.

277. *I bought him in Paul’s*,——] At that time the resort of idle people, cheats, and knights of the post.

WARBURTON.

In an old *Collection of Proverbs*, I find the following :

“ Who

“ Who goes to Westminster for a wife, to *St. Paul's* for a man, and to Smithfield for a horse, may meet with a whore, a knave, and a jade.”

In a pamphlet by Dr. Lodge, called *Wit's Miserie, and the World's Madnesse*, 1596, the devil is described thus:

“ In *Powls* hee walketh like a gallant courtier, where if he meet some rich chuffes worth the gulling, at every word he speaketh, he makes a mouse an elephant, and telleth them of wonders done in Spaine by his ancestry,” &c. &c.

I should not have troubled the reader with this quotation, but that it in some measure familiarizes the character of Pistol, which (from other passages in the same pamphlet) appears to have been no uncommon one in the time of Shakspeare. Dr. Lodge concludes his description thus:—“ His courage is boasting, his learning ignorance, his ability weakness, and his end beggary.”

Again, in *Ram-Alley, or Merry Tricks*, 1611:

“ —get thee a grey cloak and hat,

“ And walk in *Paul's* among thy cashier'd mates

“ As melancholy as the best.”

I learn from a passage in Greene's *Disputation between a He Coneycatcher and a She Coneycatcher*, 1592, that *St. Paul's* was a privileged place, so that no debtor could be arrested within its precincts.

So, in *The Fearful and Lamentable Effects of Two dangerous Comets*, &c. no date; by Nashe, in ridicule of

Gabriel Harvey: "*Paule's church is in wonderful perill thys yeare without the help of our conscionable brethren, for that day it hath not eyther broker, maisterless serving-man, or pennillesse companion, in the middle of it, the usurers of London have sworne to bestow a neewe steeple upon it.*" STEEVENS.

280. ———*Chief Justice*———] This judge was Sir William Gascoigne, Chief Justice of the King's Bench. He died December 17, 1413, and was buried in Harwood church in Yorkshire. His effigy, in judicial robes, is on his monument. STEEVENS.

315. ———*hunt-counter*,———] *i. e.* blunderer. He does not, I think, allude to any relation between the judge's servant and the counter-prison. JOHNSON.

Dr. Johnson's explanation may be supported by the following passage in Ben Jonson's *Tale of a Tub*:

"———Do you mean to make a hare

"Of me, to *hunt counter* thus, and make these doubles,

"And you mean no such thing as you send about?"

Again, in *Hamlet*:

"O, this is *counter*, you false Danish dogs."

STEEVENS.

He was probably the judge's *tipstaff*." REED.

Perhaps the epithet *hunt-counter* is applied to the officer, in reference to his having reverted to Falstaff's salvo. HENLEY.

346. Fal. *Very well, my lord, very well*:———] In the quarto edition, printed in 1600, this speech stands thus:

Old,

Old. Very well, my lord, very well :—
I had not observed this, when I wrote my note to *The First Part of Henry IV.* concerning the tradition of Falstaff's character having been first called Oldcastle.—This almost amounts to a self-evident proof of the thing being so : and that the play being printed from the stage manuscript, Oldcastle had been all along altered into Falstaff, except in this single place by an oversight ; of which the printers, not being aware, continued these initial traces of the original name.

THEOBALD.

I am unconvinced by Mr. Theobald's remark. *Old.* might have been the beginning of some actor's name. Thus we have *Kempe* and *Cowley*, instead of *Dogberry* and *Verges*, in the 4to edit. of *Much Ado*, &c. 1600.

Names utterly unconnected with the personæ dramatis of Shakspeare, are sometimes introduced as entering on the stage. Thus, in *The Second Part of K. Henry IV.* edit. 1600 : “ Enter the Archbishop, Thomas Mowbray, (Earle Marshall) the Lord Hastings, *Fauconbridge*, and *Bardolfe*.” Sig. B 4.—Again : “ Enter the Prince, Poynes, *Sir John Russell*, with others.” Sig. C 3.—Again, in *K. Henry V.* 1600 : Enter *Burbon*, Constable, Orleance, *Gebon*. Sig. D 2.

STEEVENS.

It should, however, be remembered, that there is no player in the list prefixed to the first folio, whose name begins with this syllable ; and the part of Falstaff, we
may

may be sure, was not performed by an obscure actor. MALONE.

It should be remembered likewise, that the first folio professes only to give the names of *the principal* performers in our author's plays. The names of many subordinate ones must therefore have been omitted; and actors, as at present, we may suppose to have been often changing from one play-house to another.

STEEVENS.

372. ——— *he my dog.*] I do not understand this joke. Dogs lead the blind, but why does a dog lead the fat? JOHNSON.

If the *Fellow's great belly* prevented him from *seeing* his way, he would want a *dog*, as well as a *blind* man.

FARMER.

384. *A wassel candle, &c.*] A *wassel candle* is a large candle lighted up at a feast. There is a poor quibble upon the word *wax*, which signifies increase, as well as the matter of 'the honey-comb.

JOHNSON.

390. *You follow the young Prince up and down, like his ill angel.*] What a precious collator has Mr. Pope approved himself in this passage! Besides, if this were the true reading, Falstaff could not have made the witty and humourous evasion he has done in his reply. I have restored the reading of the oldest quarto. The Lord Chief Justice calls Falstaff the prince's *ill angel*, or genius; which Falstaff turns off by saying, an *ill angel* (meaning the coin called an *angel*) is *light*; but,

but, surely, it cannot be said that he wants weight : *ergo*—the interference is obvious. Now money may be called *ill*, or *bad* ; but it is never called *evil*, with regard to its being under weight. This Mr. Pope will facetiously call restoring lost puns : but if the author wrote a pun, and it happens to be lost in an editor's indolence, I shall, in spite of his grimace, venture at bringing it back to light. THEOBALD.

“ As *light* as a clipt angel,” is a comparison frequently used in the old comedies. Again, in *Ram Alley* or *Merry Tricks*, 1611 :

“ —The law speaks profit, does it not?—

“ Faith, some *bad Angels* haunt us now and then.”

STEEVENS.

395. —*I cannot tell* :—] I cannot be taken in a reckoning ; I cannot pass current. JOHNSON.

396. —*in these coster-monger times*,—] In these times when the prevalence of trade has produced that meanness that rates the merit of every thing by money.

JOHNSON.

A *coster-monger* is a *costard*-monger, a dealer in apples called by that name, because they are shaped like a *costard*, *i. e.* man's head. STEEVENS.

397. —Pregnancy, &c.] *Pregnancy* is readiness.

STEEVENS.

411. —*your wit single* ?—] We call a man *single-witted*, who attains but one species of knowledge. This sense I know not how to apply to Falstaff ; and rather think that the Chief Justice hints at a calamity always incident to a grey-hair'd wit, whose misfortune

misfortune is, that his merriment is unfashionable. His allusions are to forgotten facts; his illustrations are drawn from notions obscured by time; his *wit* is therefore *single*, such as none has any part in but himself.

JOHNSON.

I believe all that Shakspeare meant was, that he had more *fat* than *wit*; that though his body was bloated by intemperance to twice its original size, yet his wit was not increased in proportion to it.

STEEVENS.

Did not Shakspeare here refer to the adage of “once a man and twice a child?”

HENLEY.

412. ———antiquity?——] To use the word *antiquity* for old age is not peculiar to *Shakspeare*. So in *Two Tragedies in One*, &c. 1601:

“For false illusion of the magistrates

“With borrow’d shapes of false *antiquity*.”

STEEVENS.

440. ———*would I might never spit white again.*] *i. e.* May I never have my stomach inflamed again with liquor; for, to *spit white* is the consequence of inward heat.

So, in *Mother Bombie*, a comedy, 1594:

“They have sod their livers in sack these forty years; that makes them *spit white broth* as they do.”

Again, in the *Virgin Martyr*, by Massinger:

“—I could not have *spit white* for want of drink.”

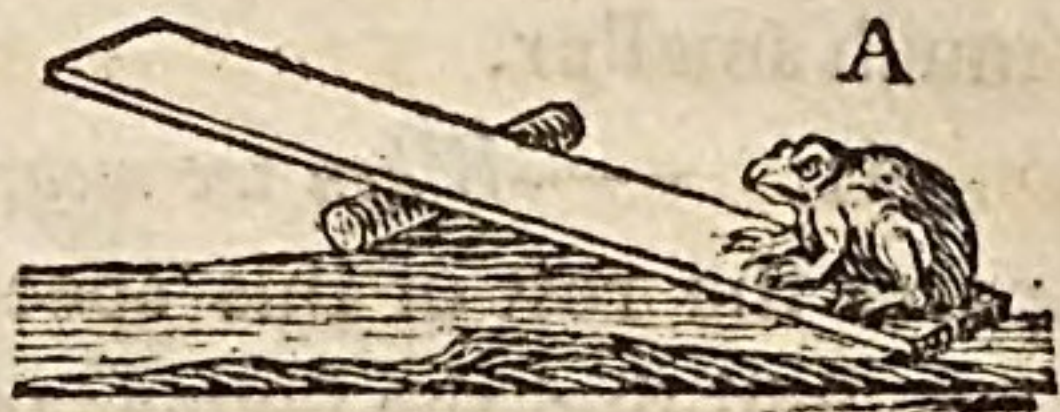
STEEVENS.

443. ———*But it was always*, &c.] This speech in the folio concludes at *I cannot last ever*. All the rest is restored from the quarto. A clear proof of the superior

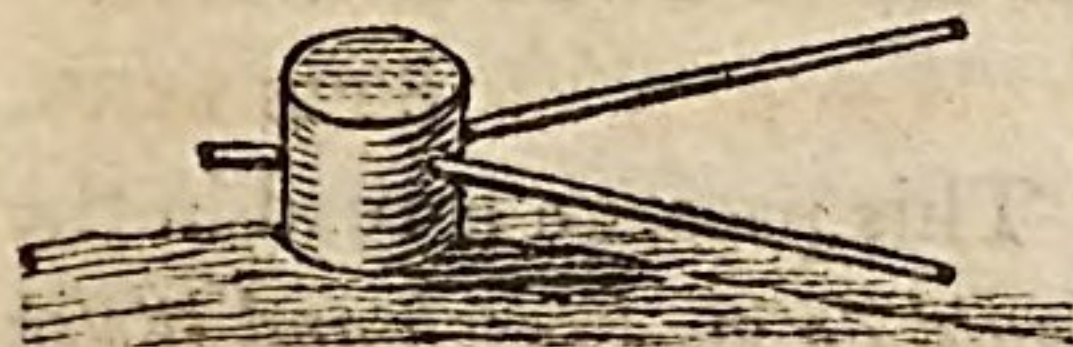
perior value of those editions, when compared with the publication of the players. STEEVENS.

455. — *you are too impatient to hear crosses.*] I believe a quibble was here intended. Falstaff has just asked his lordship to lend him *a thousand pound*, and he tells him in return, that he is not to be entrusted with money. A *cross* is a coin so called, because stamped with a cross. STEEVENS.

458. *If I do, fillip me with a three-man beetle.*] A diversion is common with boys in Warwickshire and the adjoining counties, on finding a toad, to lay a board about two or three feet long, at right angles, over a stick about two or three inches diameter, as per sketch. Then, placing the toad at A, the other



end is struck by a bat or large stick, which throws the creature forty or fifty feet perpendicular from the earth, and its return in general kills it. This is called *Filliping the Toad*.—A *three-man beetle* is an implement used for driving piles; it is made of a log of wood about eighteen or twenty inches diameter, and fourteen or fifteen inches thick, with one short, and two long handles, as per sketch.



A man to each of the long handles manages the fall of the beetle, and a third man by the short handle assists in raising it to strike the blow. Such an implement was, without doubt, very

very suitable for *filliping* so corpulent a being as Falstaff.

JOHNSON.

456. ——— *a three-man beetle.* ———] A beetle weilded by three men.

POPE.

462. ——— *prevent my curses.* ———] To *prevent*, means in this place to *anticipate*. So, in the *Psalms*—
“ Mine eyes *prevent* the night watches.”

STEEVENS.

478. ——— *to commodity.*] *i. e.* Profit, self-interest.

STEEVENS.

500. ——— *step too far.*] The four following lines were added in the second edition.

JOHNSON.

510. *Much smaller*] *i. e.* which turned out to be much smaller.

MUSGRAVE.

521. ——— *When we mean to build,*] Whoever compares the rest of this speech with St. Luke xiv, 28, &c. will find the former to have been wrought out of the latter.

HENLEY.

527. ——— *at least,*] Perhaps we should read *at last*.

STEEVENS.

552. ——— *One power against the French,* ———] During this rebellion of Northumberland and the Archbishop, a French army of twelve thousand men landed at Milford Haven in Wales, for the aid of Owen Glendower. See Holinshed, p. 531.

STEEVENS.

559. *If he should do so,*] This passage is read in the first edition thus: *If he should do so, French and Welsh he leaves his back unarm'd, they baying him at the heels, never fear that.* These lines, which were evidently printed from an interlined copy not understood, are properly

properly regulated in the next edition, and are here only mentioned to shew what errors may be suspected to remain. JOHNSON.

567. *Let us on, &c.*] This excellent speech of York was one of the passages added by Shakspeare after his first edition. POPE.

576. *And being now trimm'd up in thine own desires,*] *Up*, which is not in the original copy, was unnecessarily added by the editor of the second folio. MALONE.

ACT II.

Line 21. — *A* *N* *he come but within my vice ;—*] *Vice* or grasp ; a metaphor taken from a smith's vice : there is another reading in the old edition, *view*, which I think not so good. POPE.

The *fist* is vulgarly called the *vice* in the west of England. HENLEY.

28. — *lubber's-head—*] This is, I suppose, a colloquial corruption of the Libbard's head.

JOHNSON.

32. — *a poor lone woman—*] A *lone woman* is a desolate, unfriended woman. So in Maurice Kyffin's Translation of Terence's *Andria*, 1588: “ More-

over this Glycerie is a *lone Woman* ;"—“ *tum hæc sola est mulier.*” In the first part of *K. Henry IV.* Mrs. Quickly had a husband alive. She is now a widow.

STEEVENS.

39. ———*malmsey-nose*———] *i. e.* red nose, from the effect of malmsey wine. JOHNSON.

In the old song of *Sir Simon the King*, the burthen of each stanza is this :

“ Says old Sir Simon the king,

“ Says old Sir Simon the king,

“ With his ale-dropt hose,

“ And his *malmsey-nose*,

“ Sing hey ding, ding a ding.”

PERCY.

51. ———*honey-suckle villain!—honey-seed rogue!*——]

The landlady's corruption of homicidal and homicide.

THEOBALD.

54. ———*a man-queller*,——] Wickliff, in his *Translation of the New Testament*, uses this word for *carnifex*, Mark vi. 27. “ Herod sent a *man-queller*, and commanded his head to be brought.” STEEVENS.

57. ———*Thou wo't, wo't thou? &c.*] The first folio reads, I think, less properly, *thou wilt not? thou wilt not?*

JOHNSON.

60. Fal. *Away, you scullion!*——] This speech is given to the Page in all the editions to the folio of 1664. It is more proper for Falstaff, but that the boy must not stand quite silent and useless on the stage.

JOHNSON.

———*rampallian!—fustilarian!*——] The first of these

these terms of abuse may be derived from *ramper*, Fr. *to be low in the world*. The other from *fustis*, a club; *i. e.* a person whose weapon of defence is a cudgel, not being entitled to wear a sword.

The following passage, however, in *A new Trick to cheat the Devil*, 1639, seems to point out another derivation of *Rampallian*:

“ And bold *Rampallian* like, swear and drink drunk.”

It may therefore mean a *ramping* riotous strumpet. Thus in *Greene's Ghost haunting Coneycatchers*,—“ Here was *Wilee Beguily* rightly acted, and an aged *rampalion* put beside her schoole-tricks.” STEEVENS.

61. ——— *I'll tickle your catastrophe.*] This expression occurs several times in the *Merry Devil of Edmon-ton*, 1626: “ Bankes your ale is a Philistine, foxe zhart there fine ith' tale out; you are a rogue to charge us with mugs ith'-rereward, a plague of this wind, O it tickles our catastrophe.”

Again:

————— “ to seduce my blind customers, I tickle his catastrophe for this.” STEEVENS.

————— *to ride the Mare*,] The hostess had threatened to ride Falstaff like the *Incubus* or *Night-Mare*; but his allusion, (if it be not a wanton one) is to the *Gallows*, which was ludicrously called the *Timber*, or *two legg'd Mare*. So, in *Like well to like*, quoth the Devil to the *Collier*, 1587. The *Vice* is talking of *Tyburn*:

“ This piece of land whereto you inheritors are,
“ Is called the land of the *two-legg'd Mare*.

“ In this piece of ground there is a *Mare* indeed,
 “ Which is the quickest *Mare* in England for
 speed.”

Again :

“ I will help to bridle the *two-legged Mare*,
 “ And both you for to *ride* need not to spare.”

STEEVENS.

88. ———a *parcel-gilt goblet*,——] A *parel-gilt goblet* is a goblet gilt only on such parts of it as are emboss'd. On the books of the Stationers' company, among their plate 1560, is the following entry, “ Item, nine spoynes of silver, whereof vii gylte and ii *parcell-gylte*.” The same records contain fifty instances to the same purpose : of these spoons the saint or other ornament on the handle was only part gilt.

STEEVENS.

91. ———for *likening* his father to a singing man——] Such is the reading of the first edition ; all the rest have *for likening* him to a singing man. The original edition is right ; the prince might allow familiarities with himself, and yet very properly break the knight's head when he ridiculed his father. JOHNSON.

94. ———goodwife *Keech*, the butcher's wife,] A *Keech* is the fat of an ox rolled up by the butcher into a round lump. STEEVENS.

96. ———a mess of vinegar ;] So, in *Mucedorus* :

“ I tell you all the *messes* are on the table already,
 “ There wants not so much as a mess of *mustard*.”

Again, in an ancient interlude published by *Rastel* ; no title or date :

“ Ye

“Ye marry sometyne in a messe of *vergesse*.”

A *mess* seems to have been the common term for a small proportion of any thing belonging to the kitchen.

STEEVENS.

117. ——— *I know, you have practised*——] In the first quarto it is read thus—*You have*, as it appears to me, *practised upon the easy yielding spirit of this woman*, and made her serve your uses both in purse and person. Without this, the following exhortation of the chief justice is less proper.

JOHNSON.

125. ——— *this sneap*——] A Yorkshire word for rebuke.

POPE.

Sneap signifies to *check*; as children easily *sneaped*; herbs and fruits *sneaped* with cold weather. See Ray's *Collection*. Again, in Brome's *Antipodes*, 1638:

“Do you *sneap* me too, my lord?”

Again:

“No need to come hither to be *sneap'd*.”

Again:

“——— even as now I was not

“When you *sneap'd* me, my lord.” STEEVENS.

133. ——— *answer in the effect of your reputation*,——]

i. e. answer in a manner suitable to your character.

JOHNSON.

148. *German hunting in water-work*,——] *i. e.* In water colours.

WARBURTON.

So, in Holinshed, p. 819. “The king for himself had a house of timber, &c. and for his other lodgings he had great and goodlie tents of blew *waterwork* gar-

nished with yellow and white." It appears from the same Chronicle, p. 840, that these *painted cloths* were brought from Holland. The *German* hunting was therefore a subject very likely to be adopted by the artists of that country. STEEVENS.

The *German* hunting, is, I suppose, hunting the *wild boar*. Shakspeare, in another place, speaks of "a full acorn'd boar, a *German* one." FARMER.

149. ———*these bed-hangings*,——] He recommends painted canvas instead of tapestry, which he calls *bed-hangings*, in contempt, as fitter to make curtains than to hang walls. JOHNSON.

164. [*To the officers*.] I rather suspect that the words *hook on*, *hook on*, are addressed to *Bardolph*, and mean, go you with her, hang upon her, and keep her in the same humour. In this sense the expression is used in *The Guardian*, by Massenger:

"*Hook on*, follow him, harpies." STEEVENS.

171. *At Basingstoke*——] The quarto reads, at *Billingsgate*. The players set down the name of the place which was the most familiar to them.

STEEVENS.

220. ———*and God knows*, &c.] This passage Mr. Pope restored from the first edition. I think it may as well be omitted. It is omitted in the first folio, and in all subsequent editions before Mr. Pope's, and was perhaps expunged by the author. The editors, unwilling to lose any thing of Shakspeare's, not only insert what he has added, but recall what he has rejected. JOHNSON.

I have

I have not met with positive evidence that Shakspeare rejected any passages whatever. Such proof may indeed be inferred from those of the quartos which were published in his life-time, and are declared (in their titles) to have been enlarged and corrected by his own hand. These I would follow, in preference to the folio, and should at all times be cautious of opposing its authority to that of the elder copies. Of the play in question, there is no quarto extant but that in 1600, and therefore we are unauthorized to assert that a single passage was omitted by consent of the poet himself. When the folio (as it often does) will support me in the omission of a sacred name, I am happy to avail myself of the choice it offers; but otherwise do not think I have a right to expunge what Shakspeare should seem to have written, on the bare authority of the player-editors. I have therefore restored the passage in question to the text.

STEEVENS.

246. ———*all ostentation of sorrow.*] *Ostentation* is here not boastful shew, but simply shew. *Merchant of Venice*:

“ ———one well studied in a sad *ostent*

“ To please his grandame.” JOHNSON.

277. ———*through a red lettice,*] See *Merry Wives of Windsor*, act ii. line 260. MALONE.

286. ———*Althea dream'd, &c.*] Shakspeare is here mistaken in his mythology, and has confounded *Althea's* firebrand with *Hecuba's*. The firebrand of *Althea* was

was real: but Hecuba, when she was big with Paris, dreamed that she was delivered of a fireband that consumed the kingdom. JOHNSON.

299. ———*the martlemas, your master?*] *i. e.* the autumn, or rather the latter spring. The old fellow with juvenile passions. JOHNSON.

Martlemas is corrupted from *Martinmas*, the feast of St. *Martin*, the eleventh of November. The corruption is general in all the old plays. So, in the *Pinner of Wakefield*, 1599:

“A piece of beef hung up since *Martlemas*.”

STEEVENS.

304. ———*this wen*———] This swollen excrescence of a man. JOHNSON.

320. *P. Henry.*] All the editors, except Sir Thomas Hanmer, have left this letter in confusion, making the Prince read part, and *Poins* part. I have followed his correction. JOHNSON.

321. *I will imitate the honourable Roman in brevity:—*] The old copy reads *Romans*, which Dr. Warburton very properly corrected, though he is wrong when he appropriates the character to M. Brutus, who affected great brevity of style. I suppose by the *honourable Roman* is intended Julius Cæsar, whose *veni, vidi, vici*, seems to be alluded to in the beginning of the letter. *I commend me to thee, I commend thee, and I leave thee.* The very words of Cæsar are afterwards quoted by *Falstaff*. REVISAL.

333. *That's to make him eat twenty of his words.]*

Why

Why just twenty, when the letter contained above eight times twenty? We should read *plenty*; and in this word the joke, as slender as it is, consists.

WARBURTON.

It is not surely common to put a certain number for an uncertain one. Thus in the *Tempest*, *Miranda* talks of playing “for a *score* of kingdoms.” *Bushy*, in *K. Richard II.* observes that “each substance of a grief has *twenty* shadows.” In *Julius Cæsar*, Cæsar says, that the slave’s hand “did burn like twenty torches.” In *K. Lear* we meet with “*twenty* silly ducking observants,” and “not a nose among *twenty*.”

Robert Green, the pamphleteer, indeed, obliged an apparitor to eat his citation, wax and all. In the play of *Sir John Oldcastle* the Sumner is compelled to do the like: and says on the occasion,—“I’ll eat my *word*.” Harpole replies, “I meane you shall eat more than your own *word*, I’ll make you eate all the *words* in processe.”

STEEVENS.

334. ———*frank*?] *Frank* is sty. POPE.

346 *Ephesians*, &c.] *Ephesian* was a term in the cant of these times, of which I know not the precise notion: it was, perhaps, a toper. So, the Host in *The Merry Wives of Windsor*:

“It is thine host, thine *Ephesian* calls.”

JOHNSON.

349. ———*Doll Tear-sheet*.] Shakspeare might have taken the hint for this name from the following passage in the *Playe of Robyn Hoode*, very proper to be played in *Maye games*, bl. let. no date:

“She

“ She is a trul of trust, to serve a frier at his lust,
 “ A prycker, a prauncer, a *terer of shetes*,” &c.

STEEVENS.

350. *What pagan may that be?*] *Pagan* seems to have been a cant term, implying irregularity either of birth or manners.

So, in *The Captain*, a comedy by Beaumont and Fletcher :

“ Three little children, one of them was mine ;

“ Upon my conscience the other two were *Pagans*.”

In the *City Madam* of Massinger it is used (as here) for a prostitute :

“ ———in all these places

“ I’ve had my several *Pagans* billeted.”

STEEVENS.

369. *Put on two leather jerkins——*] This was a plot very unlikely to succeed where the prince and the drawers were all known ; but it produces merriment, which our author found more useful than probability.

JOHNSON.

371. *——a heavy descension!*] Other readings have it *declension*. Mr. Pope chose the first. On which Mr. Theobald says, “ But why not *declension* ? are not the terms properly synonymous ? ” If so, might not Mr. Pope say, in his turn, then why not *descension* ? But it is not so ; and *descension* was preferred with judgment : for *descension* signifies a voluntary going down ; *declension*, a natural and necessary. Thus, when we speak of the sun poetically, as a charioteer,

we

we should say his *descension*: if physically, as a mere globe of light, his *declension*. WARBURTON.

Descension is the reading of the first edition.

Mr. Upton proposes that we should read thus by transposition: *From a god to a bull, a low transformation!—from a prince to a prentice a heavy declension!* This reading is elegant, and perhaps right. JOHNSON.

387. ———when my heart's dear Harry——] The folio reads,

——when my heart-dear Harry—— MALONE.

388. *Threw many a northward look, to see his father
Bring up his powers;——]* Statius, in the tenth book of his *Thebaid*, has the same thought:

“——frustra de colle Lycæi

“Anxia prospectas, si quis per nubila longe,

“Aut sonus, aut nostro sublatus ab agmine
pulvis.” STEEVENS.

389. ———but he did long in vain.] Theobald very elegantly conjectures that the poet wrote,

——but he did look in vain. STEEVENS.

393. ———as the sun

In the grey vault of heaven:——] So, in one of our author's poems to his mistress:

“And truly not the morning sun of heaven

“Better becomes the grey cheeks of the east.” &c.

STEEVENS.

398. *He had no legs, &c.]* The twenty-two following lines are of those added by Shakspeare after his first edition. POPE.

406. *He was the mark and glass, copy and book
That fashioned others,——]* So, in our author's
Rape of Lucrece, 1594 :

“ For princes are the *glass*, the school, the *book*,
“ Where subjects' eyes do learn, do read, do
look.” MALONE.

413. *Did seem defensible :——]* *Defensible* does not
in this place mean *capable of defence*, but *bearing strength*,
furnishing the means of defence;—the passive for the
active participle. MALONE.

436. *To rain upon remembrance——]* Alluding to the
plant rosemary, so called, and used in funerals.

Thus, in the *Winter's Tale* :

“ For you there's *rosemary* and *rue*, these keep
“ Seeming and savour all the winter long :
“ *Grace* and *remembrance* be unto you both,” &c.

For as *rue* was called *herb of grace*, from its being used
in exorcisms : so *rosemary* was called *remembrance*,
from its being a cephalick. WARBURTON.

448. ——*an apple-John.*] So in *The Ball*, by Chap-
man and Shirley, 1639 :

“ ——thy man *Apple-John*, that looks
“ As he had been a se'nnight in the straw,
“ A ripening for the market.”

This apple will keep two years, but becomes very
wrinkled and shrivelled. It is called by the French,
—*Deux-ans*. STEEVENS.

456. —*Sneak's nose* ;] *Sneak* was a street minstrel,
and

and therefore the drawer goes out to listen if he can hear him in the neighbourhood. JOHNSON.

A *noise of musicians* anciently signified a concert or company of them. In the old play of *Henry V.* (not that of Shakspeare) there is this passage:

“ ———there came the young prince, and two or three more of his companions, and called for wine good store, and then they sent for a *noyse of musicians,*” &c.

Falstaff addresses them as a company in another scene of this play.

So, again in *The blind Beggar of Alexandria*, a comedy, printed 1598, the Count says:

“ O that we had a *noise of musicians*, to play to this antick as we go.”

Heywood, in his *Iron Age*, 1632, has taken two expressions from these plays of *Henry IV.* and put them into the mouth of *Thersites*, addressing himself to *Achilles*:

“ Where’s this great *sword and buckler man* of Greece?

“ We shall have him in one of *Sneak’s noise*,

“ And come peaking into the tents of the Greeks,

“ With,—will you have any music, gentlemen?”

Among Ben Jonson’s *Leges conviviales*, is

“ *Fidicen, nisi accersitus, non venito.*” STEEVENS.

457. ———*Dispatch*, &c.] This period is from the first edition. POPE.

464. ———*here will be old utis*;——] *Utis*, an old word yet in use in some counties, signifying a merry

D

festival,

festival, from the French *huit, octo*, ab A. S. *Eahtra, Oetava, festi alicujus*.——Skinner. POPE.

Skinner's explanation of *utis* (or *utas*) may be confirmed by the following passage from T. M.'s *Life of Sir Thomas Moore*:——“to-morrow is *St. Thomas of Canterbury's* eeve, and the *utas* of *St. Peter*——” The eve of Thomas à Becket, according to the new stile, happens on the 6th of July, and St. Peter's day on the 29th of June.

Again, in *Contention between Liberality and Prodigality*, a comedy, 1602:

“Then if you please, with some roysting harmony,

“Let us begin the *utas* of our iollitie.”

HENLEY.

Old, in this place, does not mean ancient, but was formerly a common augmentative in colloquial language. *Old Utis* signifies festivity in a great degree. So, in *Lingua*, 1607:

“——there's *old* moving among them.”

Again, in Decker's comedy, called, *If this be not a good Play the Devil is in it*:

“We should have *old* breaking of necks then.”

Again, in *Soliman and Perseda*:

“I shall have *old* laughing.”

Again, in *Arden of Feversham*, 1592:

“Here will be *old* filching when the press comes out of Paul's.” STEEVENS.

468. ——your *pulsidge* beats, &c.] One would almost regard this speech as a burlesque on the following

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ing passage in the interlude called the *Repentance of Mary Magdelene*, 1567. *Infidelity* says to *Mary*:

“ Let me fele your poulses mistresse Mary, be you sicke ?

“ By my troth in as good tempre as any woman can be :

“ Your vaines are as full of blood, lusty and quicke,

“ In better taking truly I did you never see.”

STEEVENS.

477. *When Arthur first in court—*] The entire ballad is published in the first volume of Dr. Percy's *Reliques of ancient English Poetry*.

STEEVENS.

479. *Sick of a calm :—*] I suppose she means to say *of a qualm*.

STEEVENS.

480. *So is all her sect ;—*] I know not why *sect* is printed in all the copies : I believe *sex* is meant.

JOHNSON.

Sect is, I believe, right. *Falstaff* means all of her profession. In *Mother Bombie*, a comedy, 1594, the word is frequently used :

“ *Sil.* I am none of that *sect*.

“ *Can.* Thy loving *sect* is an ancient *sect*, and an honourable,” &c.

Since the foregoing quotations were given, I have found *sect* so often printed for *sex* in the old plays, that I suppose these words were anciently synonymous. Thus, in Marston's *Insatiate Countess*, 1631 :

“ Deceives our *sect* of fame and chastity.”

Again, in Beaumont and Fletcher's *Valentinian* :

“ —Modesty was made

“ When she was first intended : when she
blushes

“ It is the holiest thing to look upon,

“ The purest temple of her *sect*, that ever

“ Made nature a blest founder.”

Again, in Whetstone's *Arbour of Vertue*, 1576 :

“ Who, for that these barons so wrought a slaun-
der to her *sect*,

“ Their foolish, rash, and judgment false, she
sharplie did detect.”

See vol. iv. p. 357.

STEEVENS.

484. *You make fat rascals, —*] Falstaff alludes to a phrase of the forest. *Lean* deer are called *rascal* deer. He tells her she calls him wrong, being *fat* he cannot be a *rascal*.

JOHNSON.

So, in Beaumont and Fletcher's *Knight of the Burning Pestle* :

“ The heavy hart, the blowing buck, the *rascal*,
and the pricket.”

Again, in *The Two angry Women of Abington*, 1599 :

“ What take you ?—Deer.—You'll ne'er strike
rascal ?”

Again, in Quarles's *Virgin Widow*, 1656 :

“ —and have known a *rascal* from a fat deer.”

STEEVENS.

492. *Your brooches, pearls, and owches ; —*] *Brooches* were chains of gold that women wore formerly

merly about their necks. *Owches* were bosses of gold set with diamonds.

POPE,

I believe Falstaff gives these splendid names as we give that of *carbuncle*, to something very different from gems and ornaments: but the passage deserves not a laborious research.

JOHNSON.

Your brooches, pearls, and owches,] is a line in an old song, but I forget where I met with it. Dr. Johnson may be supported in his conjecture by a passage in *The Widow's Tears*, a comedy, by Chapman, 1612:

“ —As many aches in his bones as there are *ouches* in his skin.”

Again, in the *Duke's Mistress*, by Shirley, 1638, *Valerio* speaking of a lady's nose, says:

“ It is a comely length, and is well studded

“ With *gems* of price; the goldsmith would give money for't.”

Mr. Pope has rightly interpreted *ouches* in their literal sense. So, in Nash's *Lenten Stuff*, &c. 1599:

“ —three scarfs, bracelets, chains, and *ouches*.”

It appears likewise from a passage in the ancient satire, called *Cocke Lorrelles Bote*, printed by *Wynkyn de Worde*, that the makers of these ornaments were called *owchers*:

“ *Owchers, skynners, and cutlers*.”

Dugdale, page 234, in his account of the will of T. D. Beauchamp, earl of Warwick, in the time of king Edward III, says: “ his jewels be thus disposed: to his daughter Stafford, an *ouche* called the eagle,

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which

which the prince gave him ; to his daughter Alice, his next best *ouche*.” STEEVENS.

495. ———*the charged chambers*———] To understand this quibble, it is necessary to say, that a *chamber* signifies not only an apartment, but a piece of ordnance.

So, in the *Fleire* a comedy, 1610 :

“ ———he has taught my ladies to make fireworks : they can deal in *Chambers*, already, as well as all the gunners that make them fly off with a train at Lambeth, when the mayor and aldermen land at Westminster.”

Again, in the *Puritan*, 1605 :

“ ———only your *chambers* are licensed to play upon you, and drabs enow to *give fire* to them.”

A *chamber* is likewise that part in a mine where the powder is lodged. STEEVENS.

497. *Hang yourself, &c.*] This line is from the old edition in 1600. MALONE.

501. ———*rheumatick*———] She would say splenetick. HANMER.

I believe she means what she says. So, in Ben Jonson's *Every Man in his Humour* :

“ *Cob.* Why I have my *rewme*, and can be angry.”

So, in our author's *Henry V.*

“ He did in some sort handle women ; but then he was *rheumatick*,” &c.

Rheumatick, in the cant language of the times, signified capricious, humoursome. In this sense it appears to be used in many of the old plays.

Dr.

Dr. Farmer observes, that *Sir Tho. Elyott* in his *Castell of Helth*, 1572, speaking of different *complexions*, has the following remark: “Where cold with moisture prevaieth that body is called *fleumatick*.”

STEEVENS.

The word *scorbutico* (as an ingenious friend observes to me) is used in the same manner in Italian, to signify a peevish, ill-tempered man. MALONE.

501. —as two dry toasts:—] Which cannot meet but they grate one another. JOHNSON.

512. —ancient Pistol—] Is the same as *Ensign Pistol*. Falstaff was captain, Peto lieutenant, and Pistol ensign, or *ancient*. JOHNSON.

540. —a tame cheater,—] Gamester and cheater were, in Shakspeare’s age, synonymous terms. Ben Jonson has an epigram on Captain Hazard the *cheater*.

A *tame cheater*, however, as Mr. Whalley observes to me, appears to be a cant phrase. So in Beaumont and Fletcher’s *Fair Maid of the Inn*:

“—and will be drawn into the net

“By this decoy-duck, this *tame cheater*.”

Greene, in his *Mihil Mumchance*, has the following passage: “They call their art by a new-found name, as *cheating*, themselves *cheators*, and the dice *cheters*, borrowing the term from among our lawyers, with whom all such casuals as fall to the lord at the holding of his leets, as waifes, straies, and such like, be called *chetes*, and are accustomably said to be *escheted* to the lord’s use.” So, likewise in Lord Coke’s charge at Norwich,

wich, 1607. But if you will be content to let the *eschuator* alone, and not looke into his actions, he will be contented by deceiving you to change his name, taking unto himselfe the two last syllables, only with the *es* left out, and so turn *chetor*. Hence perhaps the derivation of the verb—to *cheat*, which I do not recollect to have met with among our most ancient writers. In the *Bell-man of London* by T. Deckar, 5th edit. 1640, the same derivation of the word is given. “Of all which lawes, the highest in place is the *cheating* law, or the art of winning money by false dyce. Those that practise this study call themselves *cheaters*, the dyce *cheators*, and the money which they purchase *cheate*: borrowing the terme from our common lawyers, with whom all such casuals as fall to the lord at the holding of his leetes, as waifes, straies, and such like, are said to be *eschuated* to the lordes use, and are called *cheates*.” This account of the word is likewise given in *A Manifest Detection of Dice-play*, printed by Vele in the reign of Henry VIII.

STEEVENS.

545. —I will bar no honest man my house, nor no *cheater*:—] The humour of this consists in the woman’s mistaking the title of *cheater* (which our ancestors gave to him whom we now, with better manners, call a *gamester*), for that officer of the exchequer called an *eschuator*, well known to the common people of that time, and named, either corruptly or satirically, a *cheater*.

WARBURTON.

562. *I'll drink no more—for no man's pleasure, I.—*] This should not be printed as a broken sentence. The duplication of the pronoun was very common: in the *London Prodigal* we have, "I scorn service, I." "I am an ass I," says the stage-keeper in the induction to *Bartholomew Fair*; and Kendal thus translates a well-known epigram of Martial:

"I love thee not, *Sabidius*,

"I cannot tell thee why:

"I can saie naught but this alone,

"I do not love thee, I."

In Kendal's collection there are many translations from Claudian, Ausonius, the *Anthologia*, &c.

FARMER.

So, in *K. Richard III.* act iii. sc. 2.

"I do not like these several councils, I."

STEEVENS.

571. ———*filthy bung*,——] In the cant of thievery, to *nip a bung* was to cut a purse; and among an explanation of many of these terms in *Martin Mark-all's Apologie to the Bel-man of London*, 1610, it is said that "*Bung* is now used for a pocket, heretofore for a purse."

STEEVENS.

573. ———*an you play the saucy cuttle with me.*] It appears from Greene's *Art of Coney-catching*, that *cuttle* and *cuttle-boung* were the cant terms for the knife used by the sharpers of that age to cut the bottoms of purses, which were then worn hanging at the girdle. Or the allusion may be to the foul language thrown

thrown out by Pistol, which she means to compare with such filth as the *cuttle-fish* ejects. STEEVENS.

575. ———*what with two points on your shoulder ? much !*] *Much* was a common expression of disdain at that time, of the same sense with that more modern one, *Marry come up*. WARBURTON.

Much ! is used thus in Ben. Jonson's *Volpone* :

“ ———But you shall eat it.—*Much !*”

Again, in *Every Man in his Humour* :

“ *Much*, wench ! or *much* son !”

Again, in *Every Man out of his Humour* :

“ To charge me bring my grain unto the markets :

“ Ay, *much !* when I have neither barn nor garner.” STEEVENS.

576. ———*points*———] As a mark of his commission. JOHNSON.

578. *No more, Pistol, &c.*] This is from the oldest edition of 1600. POPE.

582. *Captain ! thou abominable damn'd cheater, &c.*] Pistol's character seems to have been a common one on the stage in the time of Shakspeare. In a *Woman's a Weathercock*, by N. Field, 1612, there is another personage exactly of the same stamp, who is thus described :

“ Thou unspeakable rascal, thou a soldier !

“ That with thy slops and cat-a-mountain face,

“ Thy blather chops, and thy robustious words,

“ Fright'st the poor whore, and terribly dost exact

“ A

“ A weekly subsidy, twelve pence a piece,
 “ Whereon thou livest, and on my conscience,
 “ Thou snap’st besides with cheats and cut-
 purses.” MALONE.

588. *He lives upon mouldy stew’d prunes, and dry’d cakes.*——] It means that he lives on the refuse provisions of bawdy-houses and pastry-cooks shops. *Stew’d prunes*, when mouldy, were perhaps formerly sold at a cheap rate, as stale pyes and *cakes* are at present. The allusion to *stew’d prunes*, and all that is necessary to be known on that subject, has been already explained in the first part of this historical play.

STEEVENS.

590. ——*as odious as the word occupy* ;——] So, Ben Jonson in his *Discoveries*: “ Many, out of their own obscene apprehensions, refuse proper and fit words ; as, *occupy*, nature,” &c.

STEEVENS.

Occupant seems to have been formerly a term for a woman of the town, as *occupier* was for a wencher. So, in Marston’s *Satires*, 1599 :

“ ——He with his *occupant*
 “ Are cling’d so close, like dew-worms in the
 morne,
 “ That he’ll not stir.”

Again, in a song by Sir T. Overbury, 1632 :

“ Here’s water to quench maiden’s fires,
 “ Here’s spirits for old *occupiers*.” MALONE.

Again, in *Promos and Cassandra*, bl. let. 1615 :——

“ Mistrisse

“Mistresse you must shut up your shops, and leave your *occupying*.” This is said to a bawd.

HENDERSON.

601. —*Hold hook and line*—] These words are introduced in ridicule by Ben Jonson in *The Case is alter’d*, 1609. Of absurd and fustian passages from many plays, in which Shakspeare had been a performer, I have always supposed no small part of *Pistol’s* character to be composed: and the pieces themselves being now irretrievably lost, the humour of his allusions is not a little obscured.

STEEVENS.

In Tusser’s *Husbandry*, bl. let. 1615, it is said:

“At noone if it bloweth, at night if it shine,

“Out trudgeth Hugh Makeshift, with *hook and with line*.”

HENDERSON.

602. —*faitors*!—] *Faitours*, says Minshew’s Dictionary, is a corruption of the French word *faitours*, i. e. *factores*, doers; and it is used in the statute 7 Rich. II. c. 5, for evil doers, or rather for idle livers; from the French, *faitard*, which in Cotgrave’s Dictionary, signifies slothful, idle, &c.

TOLLET.

—down *faitors*, i. e. traitors, rascals. So Spenser:

“Into new woes, unweeting, was I cast

“By this false *faitour*.”

The word often occurs in the *Chester Mysteries*.

STEEVENS.

602. —*Have we not Hiren here?*] I have been told that the words—*have we not Hiren here*, are taken from a very old play, entitled *Hiren, or the Fayre Greeke*,

Greeke, and are spoken by Mahomet when his Bassas upbraided him with having lost so many provinces through an attachment to effeminate pleasures. Pistol, with some humour, is made to repeat these words before Falstaff and his mess-mates, as he points to Doll Tear-sheet, in the same manner as the Turkish monarch had pointed to *Hiren (Irene)* before the whole assembled divan. This dramattick piece I have never seen ; but it is mentioned in that very useful and curious book, *The Companion to the Play-house*, as the work of W. Barkstead, published in 1611. Mr. Oldys in a MS. note confirms this circumstance.

It appears likewise from the “ Merry conceited Jests of George Peele, Gentleman,” who was master of arts in 1579, that a play called *Mahomet, and Irene the Fair Greek*, had been acted, but was written down by the hero of this pamphlet.

In an old comedy, 1608, called *Law Tricks ; or, Who would have thought it ?* the same quotation is likewise introduced, and on a similar occasion. The Prince Polymetes says :

“ What ominous news can Polymetes daunt ?

“ *Have we not Hiren here ?*”

Again, in Massinger’s *Old Law* :

“ *Clown.* No dancing for me, we have Siren here.

“ *Cook.* Syren ! ’twas *Hiren* the fair Greek, man.”

Again, in *Decker’s Satiromastix* :

“ ———therefore whilst we have *Hiren* here, speak my little dish-washers.”

E

Again,

Again, in *Love's Mistress*, a masque, by T. Heywood, 1636 :

“ ——say she is a foul beast in your eyes, yet she is my *Hyren*,”

Mr. Tollet observes, that in Adams's *Spiritual Navigator*, &c. 1615, there is the following passage :
“ There be sirens in the sea of the world. Syrens ? *Hirens*, as they are now called. What a number of these sirens, *Hirens*, cockatrices, courteghians,—in plain English, harlots,—swimme amongst us ?” Pistol may therefore mean, Have we not a *strumpet* here ? and why am I thus used by her ? STEEVENS.

Mr. Oldys, though a diligent antiquary, was sometimes inaccurate. From *The Merie conceited Jests of George Peele, Gentleman, sometime Student in Oxford*, quarto, 1657, it appears, that *Peele*, so far from having written down *The Turkisk Mahomet and Hyren the Fair Greek* (as Oldys represents in his MS. notes on Langbaine), was himself the author of that play. One of these jests, or rather stories, is entitled, *How George read a Play-book to a Gentleman*. “ There was a gentleman (says the tale) whom God had endued with good living, to maintain his small wit—one that took great delight to have the first hearing of any work that *George* had done, himself being a writer.—This self-conceited brock had *George* invited to half a score sheets of paper ; whose christianly pen had writ *Finis* to the famous play of *The Turkisk Mahomet and Hyren the Fair Greek*—in Italian called a curtezan ;

zan ; in Spaine, a margarite ; in French, un curtain ; in English, among the barbarous, a *whore* ; among the gentles, their usual associates, a *punk*.—This fantastick, whose brain was made of nought but cork and sponge, came to the cold lodging of monsieur Peele : —George bids him welcome ;—told him he would gladly have his opinion of *his book*.—He willingly condescended, and George begins to read, and between every *scene* he would make pauses, and demand his opinion how he liked the carriage of it,” &c.

Have we not Hiren here ? was, without doubt, a quotation from this play of Peele’s ; and, from the explanation of the word *Hiren* above given, is put with peculiar propriety into the mouth of Pistol. In *Eastward Hoe*, a comedy by Jonson, Chapman, and Marston, 1605, *Quicksilver* comes in drunk, and repeats this and many other verses, from dramatick performances of that time :

“ Holla, ye pamper’d jades of Asia !

[*Tamburlaine.*]

“ Hast thou not *Hiren* here ?”

“ Who cries out murther, lady, was it you ?”

[*Spanish Tragedy.*]

All these lines are printed as quotations, in Italicks.

MALONE.

606. —[*hollow-pamper’d jades of Asia, &c.*] These lines are in part a quotation out of an old absurd fustian play, entitled, *Tamburlain’s Conquests ; or, The Scythian Shepherd*.

THEOBALD.

These lines are addressed by Tamburlaine to the captive princes who drew his chariot :

“ Holla, you pamper’d jades of Asia,

“ What! can you draw but twenty miles a day ?”

The same passage is burlesqued by Beaumont and Fletcher in *The Coxcomb*. STEEVENS.

608. ———*Cannibals*,] *Cannibal* is used by a blunder for *Hannibal*. This was afterwards copied by Congreve’s *Bluff* and *Wittol*. *Bluff* is a character apparently taken from this of ancient Pistol. JOHNSON.

Perhaps the character of a bully on the English stage might have been originally taken from Pistol: but Congreve seems to have copied his *Nol Bluff* more immediately from Jonson’s *Captain Bobadil*.

STEEVENS.

610. ———*and let the welkin roar*.] Part of the words of an old ballad, intitled, “ What the father gathereth with the rake, the son doth scatter with the forke.”

“ *Let the welkin roare,*

“ *Ile never give ore,*” &c.

Again, in another song called, *The Man in the Moon drinks Claret* :

“ Drink wine till *the welkin roars*,

“ And cry out a p—— of your scores.”

STEEVENS.

616. *Die men like dogs* ;——] This expression I find in *Ram-alley* or *Merry Tricks*, 1611 :

“ Your lieutenant’s an ass,

“ How an ass ? *Die men like dogs* ?” STEEVENS.

617.

617. *Have we not Hiren here?*

Host. *O' my word, captain, there's none such here.]*

i. e. Shall I fear that have this trusty and invincible sword by my side? For, as king Arthur's swords were called Caliburne and Ron; as Edward the Confessor's, Curtana; as Charlemagne's, Joyeuse; Orlando's, Durindana; Rinaldo's, Fusberta; and Rogero's, Balisarda; so Pistol, in imitation of these heroes, calls his sword Hiren. I have been told, Amadis du Gaul had a sword of this name. *Hirir* is to strike: from hence it seems probable that Hiren may be derived; and so signify a swashing, cutting sword.—But what wonderful humour is there in the good hostess so innocently mistaking Pistol's drift, fancying that he meant to fight for a whore in the house, and therefore telling him, *O' my word, captain, there's none such here; what the good-jere! do you think, I would deny her?*

THEOBALD.

As it appears from a former note, that *Hiren* was sometimes a cant term for a mistress or harlot, Pistol may be supposed to give it on this occasion, as an endearing name to his sword, in the same spirit of fondness that he presently calls it—*sweetheart*. Pistol delights in bestowing titles on his weapon. In this scene he also calls it—*Atropos*. STEEVENS.

———*have we not Hiren here?*] I know not whence Shakspeare derived this allusion to Arthur's lance.—“*Accinctus etiam Caliburno gladio optimo, lancea nomine IRON, dexteram suam decoravit.*” M. West-

monasteriensis, p. 98. BOWLE. Geoffery of Monmouth, p. 65, reads *Ron* instead of *Iron*.

STEEVENS.

621. ——— *feed, and be fat, my fair Calipolis :*] This is a burlesque on a line in an old play called *The Battel of Alcazar*, &c. printed in 1594, in which Muley Mahomet enters to his wife with lion's flesh on his sword :

“ *Feed and be fat, that we may meet the foe.*”

This line is quoted in several of the old plays : and Decker, in his *Satiromastix*, 1602, has introduced Shakspeare's burlesque of it :

“ *Feed and be fat, my fair Calipolis : stir not, my beauteous wriggle-tails.*”

STEEVENS.

It is likewise quoted by Marston in his *What you will*, as it stands in Shakspeare.

MALONE.

623. ——— *Si fortuna me tormenta, sperato me contenta.*] Sir Thomas Hanmer reads : *Si fortuna me tormenta, il sperare me contenta*, which is undoubtedly the true reading, but perhaps it was intended that Pistol should corrupt it.

JOHNSON.

Pistol is only a copy of Hannibal Gonsaga, who vaunted on yielding himself a prisoner, as you may read in an old collection of tales, called *Wits, Fits, and Fancies* :

“ *Si fortuna me tormenta,*

“ *Il speranza me contenta.*”

And Sir Richard Hawkins, in his *Voyage to the South Sea*, 1593, throws out the same gingling distich on the loss of his pinnace.

FARMER.

626. *Come we to full points here; &c.] i. e. shall we stop here, shall we have no further entertainment?*

JOHNSON.

628. *Sweet knight, I kiss thy neif:—]* *i. e. I kiss thy fist, is still employed in this sense in the northern counties, and by Ben Jonson in his Poetaster:*

“Reach me thy *neif*.”

Again, in *The Witch of Edmonton*, by Rowley:

“Oh, sweet Ningle, thy *neif* once again.”

STEEVENS.

632. — *Galloway nags?* *i. e. common hackneys.*

JOHNSON.

634. — *like a shove-groat shilling:—]* This expression occurs in *Every Man in his Humour*: “made it run as smooth off the tongue as a *shove-groat shilling*.”

Again, in *Humour's Ordinary*, by Samuel Rowlands, Satire iv.

“At *shove-groat*, venter-point, or crosse and pile.”

I suppose it to have been a piece of polished metal made use of in the play of Shovel-board. STEEVENS.

Slide-thrift, or *shove-groat*, is one of the games prohibited by statute 33 Hen. VIII. c. 9.

BLACKSTONE.

639. — *then death*

Rock me asleep,—] This is a fragment of an ancient song supposed to have been written by Anne Boleyn:

“O death rock me on slepe,

“Bring me on quiet rest,” &c.

For

For the entire song, see Sir John Hawkins's *General Hist. of Music*, vol. iii. p. 31. STEEVENS.

674. ———little tidy *Bartholomew boar-pig*,—] *Tidy* has two significations, *timely*, and *neat*. In the first of these senses, I believe, it is used in the *Arraignment of Paris*, 1584:

“ I myself have given good, *tidie* lambs.”

STEEVENS.

From Ben Jonson's play of *Bartholomew Fair*, we learn, that it was the custom formerly to have booths in Bartholomew Fair, in which pigs were dressed and sold, and to these it is probable the allusion is here.

678. ———like a death's head;—] It appears from the following passage in Marston's *Dutch Courtezan*, 1605, that it was the custom for the bawds of that age to wear a *death's head* in a ring, very probably with the common motto, *memento mori*. Cocledemoy, speaking of some of these, says:—“as for their death, how can it be bad, since their wickedness is always before their eyes, and their *death's head* most commonly on their middle finger.” Again, in Massinger's *Old Law*:—“sell some of my cloaths to buy thee a *death's head* and put upon thy middle finger: your least considering *bawds* do so much.”

Again, in *Northward Hoe*, 1607:

“ ———as if I were a *bawd*, no ring pleases me but a *death's head*.”

On the Stationers' books, Feb. 21, 1582, is entered a ballad intituled *Remember thy End*. STEEVENS.

686. — *Tewksbury mustard, &c.*] Tewksbury is a market town in the county of Gloucester, formerly noted for mustard-balls made there, and sent into other parts. GREY.

687. — *in a mallet.*] So, in Milton's Prose Works, 1738, vol. i. p. 300: "Though the fancy of this doubt be as obtuse and sad as any *mallet*." TOLLET.

690. — *eats conger and fennel; and drinks off candles' ends, &c.*] *Conger with fennel* was formerly regarded as a provocative. It is mentioned by Ben Jonson in his *Bartholomew Fair*,—"like a long lac'd *conger* with green *fennel* in the joll of it." And in *Philaster*, one of the ladies advises the wanton Spanish prince to abstain from this article of luxury.

Greene likewise, in his *Quip for an upstart Courtier*, calls *fennel* "women's weeds"—"fit generally for that sex, sith while they are maidens they wish wantonly."

The qualification that follows, viz. that of swallowing *candles' ends by way of flap-dragons*, seems to indicate no more than that the prince loved him because he was always ready to do any thing for his amusement, however absurd or unnatural. Nash, in *Pierce Pennyless in his Supplication to the Devil*, advises hard drinkers,—"to have some shooing horne to pull on their wine, as a rasher on the coals, or a red herring; or to stir it about with a *candles' end* to make it taste the better," &c.

And Ben Jonson, in his *News from the Moon, &c.* a masque, speaks of those who eat *candles' ends*, as an act of love and gallantry; and Beaumont and Fletcher in *Monsieur*

Monsieur Thomas: “——carouse her health in cans, and candles’ ends.”

In Rowley’s *Match at Midnight*, 1633, a captain says, that his “corporal was lately choak’d at Delf by swallowing a *flap-dragon*.”

Again, in Marston’s *Dutch Courtezan*, 1605:—“have I not been drunk to your health, swallow’d *flap-dragons*, eat glasses, drank urine, stabb’d arms, and done all the offices of protested gallantry for your sake?”

Again, in *The Christian turn’d Turk*, 1612:—“as familiarly as pikes do gudgeons, and with as much facility as Dutchmen swallow *flap-dragons*.” STEEVENS.

694. ——wears his boot very smooth, like unto the sign of the leg;] The learned editor of Chaucer’s *Canterbury Tales*, 1775, observes, that such is part of the description of a smart abbot, by an anonymous writer of the thirteenth century: “*Ocreas habebat in cruribus, quasi innatae essent, sine plicâ porrectas.*” MS. Bod. James n. 6. p. 121. STEEVENS.

695. ——discreet stories:——] I suppose by *discreet stories*, is meant what suspicious masters and mistresses of families would call *prudential information*; i. e. what ought to be known, and yet is disgraceful to the teller. Among the virtues of John Rugby, in the *Merry Wives of Windsor*, Mrs. Quickly adds, that “he is no *tell-tale*, no *breed-bate*.” STEEVENS.

701. ——nave of a wheel——] *Nave* and *knave* are easily reconciled; but why *nave of a wheel*? I suppose from his roundness. He was called *round man* in contempt before. JOHNSON.

So,

So, in the play represented before the king and queen in *Hamlet*:

“ Break all the spokes and fellies of her wheel,
“ And bowl the *round nave* down the steep of
heaven.” STEEVENS.

709. *Saturn and Venus this year in conjunction!*] This was indeed a prodigy. The astrologers, says Ficinus, remark, that Saturn and Venus are never conjoined.

JOHNSON.

711. —the fiery Trigon, &c.] *Trigonum igneum* is the astronomical term when the upper planets meet in a fiery sign. The *fiery Trigon*, I think, consists of *Aries*, *Leo*, and *Sagittarius*. So, in Warner's *Albion's England*, 1602, b. 6. chap. 31.

“ Even at the *fiery Trigon* shall your chief ascendant be.”

Again, in *Pierce's Supererogation, or a New Praise of the old Asse*, &c. by Gabriel Harvey, 1593: “—now the warring planet was expected in person, and the *fiery Trigon* seemed to give the alarm.” STEEVENS.

712. —lipping to his master's old tables, &c.] We should read, clasping too his master's old tables, &c. i. e. embracing his master's cast-off whore, and now his bawd [*his note-book, his counsel-keeper*]. We have the same phrase again in *Cymbeline*:

“ You clasp young Cupid's tables.”

WARBURTON.

I believe the old reading to be the true one. Bardolph was very probably drunk, and might *lisp* a little
in

in his courtship; or might assume an affected softness of speech, like Chaucer's *Frere*: late edit. Prol. v. 266 :

“Somewhat he *lisp*ed for his wantonesse,

“To make his English swete upon his tonge.”

Or, like the *Page* in the *Mad Lover* of Beaumont and Fletcher, who “*Lisps* when he list to catch a chambermaid.”

Again, in *Love's Labour's Lost*:—“He can carve too and *lisp*.” STEEVENS.

Certainly the word *clasping* better preserves the integrity of the metaphor, or perhaps, as the expression is old tables, we might read *licking*. Bardolph was *kissing* the *hostess*; and old ivory books were commonly cleaned by *licking* them. FARMER.

The reading proposed by Dr. Farmer——“*licking* to his master's old tables——” is countenanced by a passage in *Sir John Oldcastle*, 1600:

“Constable. Master Harpool, I'll have one *buss* too.

“Harp. No *licking* for you, Constable; hand off, hand off.” MALONE.

There is no need for rejecting the word *lipsing*. We may suppose it to proceed from the *loss of teeth*. The *hostess* is called Falstaff's *old tables*, his *note-book*—from his having so long a score with her. HENLEY.

720. ——a kirtle of?——] I know not exactly what a *kirtle* is. The following passages may serve to shew that it was something different from a *gown*.

“How

“How unkindly she takes the matter, and cannot be reconciled with less than a *gown* or a *kirtle* of silk.” *Greene’s Art of Legerdemaine*, &c. 1612. Again, in one of *Stanyhurst’s* poems, 1582:

“This *gowne* your lovmate, that *kirtle* costlye she craveth.”

Bale, in his *Actes of English Votaries*, says, that Roger earl of Shrewsbury sent “to Clunyake in France, for the *kyrtle* of holy Hugh the abbot.” Perhaps *kirtle*, in its common acceptation, means a *petticoat*. “Half a dozen taffata gowns or sattin *kirtles*.” *Cynthia’s Revels* by Ben Jonson.

Stubbs mentions *kirtles*, but is not precise in his description of them. Dr. Farmer supposes them to be the same as *safe-guards*, or *riding hoods*. STEEVENS.

The best method, perhaps, of ascertaining the sense of words which relate to customs and fashions that have become obsolete, where circumstantial descriptions in our own language are wanting, is to recur to translations from other languages, the authors of which were contemporaries of those whose writings we wish to understand. Thus, in the present instance, (and in many others that might be mentioned) Shelton’s translation of *Don Quixote* will enable us to ascertain what might otherwise continue to be doubtful.—The word in the original, which he uniformly renders *kirtle*, is *faldellin*: it signifies a kind of *petticoat* open before, but fastened by ties, and always more or less ornamented. The *half-kirtle* mentioned in the 5th act,

F

was

was only the front part of the *kirtle*, which coming in sight was more decorated than the back part, that being concealed by the train of the gown. The *half-kirtle* is thus described in a passage cited by Mr. Strutt. —“The fore parte of a kirtle of crimson satten all over embrauded with damaske peepe, and perle; with a pair of sleeves of the same work, haveing perles set in golde.” HENLEY.

729. *Anon, anon, sir.*] The usual answer of drawers at this period. So, in *The Discoverie of the Knights of the Poste*, 1597: “wherefore hee calling, the drawer presently answered with a shrill voyce, *anon, anon, sir.*” REED.

730. *Ha! a bastard, &c.*] The improbability of this scene is scarcely balanced by the humour. JOHNSON.

731. ———*Poins, his brother?*] i. e. *Poins's* brother, or brother to *Poins*: a vulgar corruption of the genitive case. REMARKS.

748. ———*candle-mine,*——] The inexhaustible magazine of tallow. JOHNSON.

788. ———*and burns, poor soul!*——] This is Sir T. Hanmer's reading. Undoubtedly right. The other editions had, *she is in hell already, and burns poor souls*. The venereal disease was called in these times the *brennynge* or *burning*. JOHNSON.

796. *All victuallers do so:—*] The brothels were formerly skreened under pretext of being *victualling* houses and *taverns*.

So,

So, in Webster and Rowley's *Cure for a Cuckold*:

“ This informer comes into Turnbull-street to a *viĉtualling house*, and there falls in league with a *wench*, &c.—Now, Sir, this fellow, in revenge, informs against the *bawd* that kept the house,” &c.

Again, in *Gascoigne's Glass of Government*, 1575:

“ ———at a house with a *red lattice* you shall find an old *bawd* called Panderina, and a young *damsel* called Lamia.” Barrett in his *Alvearie*, 1580, defines a *viĉtualling house* thus: “ A tavern where meate is eaten out of due season.” STEEVENS.

If, instead of *meat*, he had said *lac'd mutton*, the quotation had been more to the purpose. * * *

838. *O run, Doll, run; run, good Doll.*] Thus the folio. The quarto reads, *O run, Doll run, run: Good Doll, come: she comes blubber'd: Yea, will you come, Doll?*

STEEVENS.

ACT III.

THIS first scene is not in my copy of the first edition. I JOHNSON.

There are two copies of the same date; and in one of these, the scene has been added. STEEVENS.

Line 17. *A watch-case, &c.*] This alludes to the watchman set in garrison-towns upon some eminence,

F ij attending

attending upon an alarum-bell, which he was to ring out in case of fire, or any approaching danger. He had a case or box to shelter him from the weather, but at his utmost peril he was not to sleep whilst he was upon duty. These alarum-bells are mentioned in several other places of Shakspeare. HANMER.

24. ———*slippery* clouds,] The modern editors read *shrowds*. The old copy,——*in the slippery* clouds; but I know not what advantage is gained by the alteration, for *shrowds* had anciently the same meaning as *clouds*. I could bring many instances of this use of the word from *Drayton*. So, in his *Miracles of Moses*:

“ And the sterne thunder from the airy *shrowds*,

“ To the sad world, in fear and horror spake.”

Again, in Ben Jonson's *Poem on Inigo Jones*:

“ And peering forth of Iris in the *shrowds*.”

A moderate tempest would hang the waves in the *shrowds* of a ship; a great one might poetically be said to suspend them on the *clouds*, which were too *slippery* to retain them.

So, in *Julius Cæsar*:

“ ———I have seen

“ Th' ambitious ocean swell, and rage and foam

“ To be exalted with the threatening *clouds*.”

Drayton's airy shrowds are the airy covertures of heaven; which in plain language are the clouds.

STEEVENS.

25. *That, with the hurly*.——] *Hurly* is noise, derived from the French *hurler* to howl, as *hurly-burly* from *Hurluburlu*, Fr.

STEEVENS.

30. ——— *Then, happy low, lie down!*] Evidently corrupted from *happy lowly clown*. These two lines making the just conclusion from what preceded. “If sleep will fly a king, and consort itself with beggars, then happy the *lowly clown*, and uneasy the crown’d head.”

WARBURTON.

Dr. Warburton has not admitted this emendation into his text: I am glad to do it the justice which its author has neglected. JOHNSON.

The sense of the old reading seems to be this:——
“You, who are happy in your humble situations, lay down your heads to rest! the head that wears a crown lies too uneasy to expect such a blessing.” Had not Shakspeare thought it necessary to subject himself to the tyranny of rhyme, he would probably have said:——“then happy low, sleep on!”

So, in the *Misfortunes of King Arthur*, a tragedy, 1587:

“Behold the peasant poore with tattered coate,
“Whose eyes a meaner fortune feedes with sleepe,
“How safe and sound the carelesse snudge doth
snore,”

Sir W. D’Avenant has the same thought in his *Law for Lovers*:

“How soundly they sleep whose pillows lie low.”

STEEVENS.

In the old edition:

35. *Why then good morrow to you all, my lords:*
Have you read o’er, &c.] The king sends letters

to Surrey and Warwick, with charge that they should read them and attend him. Accordingly here Surrey and Warwick come, and nobody else. The king would hardly have said, “ Good morrow to you all,” to two peers.

THEOBALD.

Sir Thomas Hanmer and Dr. Warburton have received this emendation, and read *well* for *all*. The reading either way is of no importance.

JOHNSON.

41. *It is but as a body, yet distemper'd ;]* *Distemper* is, according to the old physick, a disproportionate mixture of humours, or inequality of innate heat and radical humidity. It is less than actual *disease*, being only the state which foreruns or produces diseases.— The difference between *distemper* and *disease* seems to be much the same as between *disposition* and *habit*.

JOHNSON.

53. — *O, if this were seen, &c.]* These four lines are supplied from the edition of 1600.

WARBURTON.

My copy wants the whole scene, and therefore these lines.

There is some difficulty in the line.

What perils past, what crosses to ensue ;
because it seems to make past perils equally terrible with ensuing crosses.

JOHNSON.

There is no room for this objection : the recollection of past sufferings aggravates the pressure of impending evils.

HENLEY.

65. — *But which of you was by, &c.]* He refers to
King

King Richard, act v. sc. ii. But whether the king's or the author's memory fails him, so it was, that Warwick was not present at that conversation.

JOHNSON.

66. ———*Cousin Nevil*.———] Shakspeare has mistaken the name of the present nobleman. The earldom of Warwick was at this time in the family of *Beauchamp*, and did not come into that of the *Nevils* till many years after, in the latter end of the reign of king Henry VI. when it descended to *Anna Beauchamp*, (the daughter of the earl here introduced) who was married to *Richard Nevil*, earl of Salisbury.

STEEVENS.

87. *And, by the necessary form of this,*] I think we might better read,

The necessary form of things.

The word *this* has no very evident antecedent.

JOHNSON.

If any change were wanting, I would read :

And by the necessary form of these.

i. e. the *things* mentioned in the preceding line.

STEEVENS.

And, by the necessary form of *this* is, I apprehend to be understood *this* history of the times deceased.

HENLEY.

111. ———*unto the Holy Land*.] This play, like the former, proceeds in one unbroken tenor through the first edition, and there is therefore no evidence that the division of the acts was made by the author. Since, then, every editor has the same right to mark the intervals

tervals of action as the players, who made the present distribution, I should propose that this scene may be added to the foregoing act, and the remove from London to Gloucestershire be made in the intermediate time, but that it would shorten the next act too much, which has not even now its due proportion to the rest.

JOHNSON.

112. *Justice Shallow's seat in Gloucestershire.*] From the following passage in *The Returne from Parnassus*, 1606, we may conclude that *Kempe* was the original *Justice Shallow*.—*Burbage* and *Kempe* are introduced instructing some Cambridge students to act.—*Burbage* makes one of the students repeat some lines of *Hieronymo* and *K. Richard III.* *Kempe* says to another, “Now for you—methinks you belong to *my tuition*; and your face methinks would be good for a foolish Mayor, or a foolish *Justice of Peace*.”—And again—“Thou wilt do well in time if thou wilt be ruled by thy betters, that is by myselfe, and such *grave aldermen* of the playhouse as I am.”—It appears from *Nashe's Apologie of Pierce Penniless*, 1593, that he likewise played the *Clown*. “What can be made of a ropemaker more than a clown? *Will. Kempe*, I mistrust it will fall to thy lot for a merriment one of these days.” MALONE.

114. —by the rood—] *i. e.* The cross. POPE.

Hearne, in his Glossary to Peter Langtoft, p. 544, under the word *cross*, observes, that although the *cross* and the *rood* are commonly taken for the same, yet the *rood* properly signified formerly the image of Christ on the cross. “*Roodloft*, (saith Blount) is a shrine whereon

whereon was placed the cross of Christ. *The rood* was an image of Christ on the cross, made generally of wood, and erected in a loft for that purpose, just over the passage out of the church into the chancel."

REED.

115. *Silence?*] The oldest copy of this play was published in 1600. It must however have been acted somewhat earlier, as in Ben Jonson's *Every Man out of his Humour*, which was performed in 1599, is the following reference to it: "No, lady, this is a kinsman to *Justice Silence*."

STEEVENS.

132. —George Bare,—] The quarto reads *George Barnes*.

STEEVENS.

—Will Squele, a Cotswold man,—] The games at *Cotswold* were, in the time of our author, very famous. Of these I have seen accounts in several old pamphlets; and *Shallow*, by distinguishing *Will Squele*, as a *Cotswold man*, meant to have him understood to be one who was well versed in those exercises, and consequently of a daring spirit, and an athletick constitution.

STEEVENS

133. —swinge-bucklers—] *Swinge-bucklers* and *swash-bucklers*, were words implying rakes or rioters in the time of Shakspeare.

Nash, addressing himself to his old opponent Gabriel Harvey, 1598, says: "*Turpe senex miles*, 'tis time for such an olde foole to leave playing the *swash-buckler*."

Again, in *The Devil's Charter*, 1607, Caraffa says,
"—when

“——when I was a scholar in Padua, faith, then I
“could have *swing'd a sword and buckler*,” &c.

STEEVENS.

135. ——*bona-robas*——] *i. e.* Ladies of pleasure.
Bona Roba, Ital. So, in *The Bride*, by Nabbes, 1640 :

“Some *bona-roba* they have been sporting with.”

STEEVENS.

137. ——*Then was Jack Falstaff, now Sir John, a
boy; and page to Thomas Mowbray, duke of Norfolk.*] The following circumstances are adduced by Mr. Reed, as tending to prove that Shakspeare altered the name of *Oldcastle* to that of *Falstaff*. In a poem by J. Weever, entitled “The Mirror of Martyrs, or the Life and Death of that thrice valiant Capitaine and most godly Martyre *Sir John Oldcastle*, Knight, Lord Cobham,” 18mo, 1601. *Oldcastle* relating the events of his life, says,

“Within the spring-tide of my flow’ring youth,

“He [his father] stept into the winter of his age;

“Made meanes (*Mercurius* thus begins the truth)

“That I was made *Sir Thomas Mowbrais* page.”

Again, in a pamphlet entitled “The Wandering Jew telling fortunes to Englishmen,” 4to. (the date torn off, but apparently a republication about the middle of the last century) is the following passage in the *Glutton*’s speech: “I do not live by the sweat of my brows, but am almost dead with sweating. I eate much, but can talk little. *Sir John Oldcastle* was my great grandfather’s father’s uncle. I come of a *huge* kindred.”

Diffe-

Different conclusions are sometimes drawn from the same premises. Because Shakspeare borrowed a single circumstance from the life of the *real Oldcastle*, and imparted it to the *fictional Falstaff*, does it follow that the name of the former was ever employed as a cover to the vices of the latter? Is it not more likely, because *Falstaff* was known to possess one feature in common with *Oldcastle*, that the vulgar were led to imagine that *Falstaff* was only *Oldcastle* in disguise? Hence too might have arisen the story that our author was compelled to change the name of the one for that of the other; a story sufficiently spacious to have imposed on the writer of the “Wandering Jew,” as well as on the credulity of *Field*, *Fuller*, and others, whose coincidence has been brought in support of an opinion contrary to my own.

STEEVENS.

142. *Skogan's head*—] Who *Scogan* was, may be understood from the following passage in *The Fortunate Isles*, a masque by Ben Jonson, 1620:

“Methinks you should enquire now after *Shelton*,

“And master *Scogan*.

“*Scogan*? what was he?—

“Oh, a fine gentleman, and a master of arts

“Of *Henry the Fourth's* times, that made disguises

“For the king's sons, and writ in ballad royal

“Daintily well,” &c.

Among the works of Chaucer is a poem called “*Scogan*, unto the Lordes and Gentilmen of the King's House.”

STEEVENS.

This

This is not the *Scogan* alluded to by *Shallow*. He means the *Scogan* who was a jester, mime, mimick, or court fool in Edward the IV's. reign. See *Scogan's Jests*. REMARKS.

143. *a crack*——] This is an old Islandick word, signifying a *boy* or *child*. One of the fabulous kings and heroes of Denmark, called *Hrolf*, was surnamed *Krake*. See the story in *Edda*, Fable 63. TYRWHITT.

158. ——*clapp'd i' the clout*——] *i. e.* Hit the white mark. WARBURTON.

159. ——*fourteen and fourteen and a half*,——] *i. e.* fourteen score of yards. JOHNSON.

For *yards*, I believe we must understand *feet*. HENLEY.

168. *Good morrow, &c.*] The quarto gives this as well as the following part of the speech to *Bardolph*. The folio divides it between *Shallow* and him. I have followed the quarto. STEEVENS.

185. ——*very good, a good phrase.*] *Accommodate* was a modish term of that time, as Ben Jonson informs us: “You are not to cast or wring for the
“perfumed terms of the time, as *accommodation*, com-
“plement, spirit, &c. but use them properly in their
“places as others.” Discoveries. Hence *Bardolph* calls it a word of *exceeding good command*. His definition of it is admirable, and highly satirical: nothing being more common than for inaccurate speakers or writers, when they should define, to put their hearers off with a synonymous term; or for want of that, even with the same term differently *accommodated*; as in the instance before us. WARBURTON.

The

The same word occurs in Jonson's *Every Man in his Humour*:

“ Hostess, *accommodate* us with another bedstaff:

“ The woman does not understand *the words of action*.” STEEVENS.

247. ——— *we have a number of shadows to fill up the muster-book.*] *i. e.* we have in the muster-book many names for which we receive pay, though we have not the men. JOHNSON.

313. *She could never away with me.*] This expression of dislike is used by Maurice Kyffin, in his translation of the *Andria* of Terence, 1588: “ All men that be in love *can ill away* to have wives appointed them by others.” Perhaps the original meaning was—*such a one cannot travel on the same road with me.* STEEVENS.

317. ——— *bona-roba.*——] A fine showy wanton. JOHNSON.

Bona-roba was in our author's time, the common term for a harlot. It is used in that sense by Ben Jonson in his *Every Man out of his Humour*, and by many others. STEEVENS.

328. ——— *the chimes at midnight,*——] So, in the second part of an ancient song entitled *A Bill of Fare*, &c. bl. let.

“ We rose from our mirth with the *twelve o'clock chimes*.” STEEVENS.

359. ——— *I have three pound*——] Here seems to be a wrong computation. He had forty shillings for each. Perhaps he meant to conceal part of the profit.

G

JOHNSON.

366. ——— *For you, Mouldy, stay at home 'till you are past service:—*] This should surely be: “For you, Mouldy, you have stay'd at home,” &c. *Falstaff* has before a similar allusion, “’Tis the more time thou wert used.”

There is some mistake in the number of *recruits*. *Shallow* says, that *Falstaff* should have *four* there, but he appears to get but *three*: *Wart*, *Shadow* and *Feeble*.

FARMER.

——— *stay at home till you are past service:]* Perhaps this passage should be read and pointed thus: “For you, Mouldy, stay at home *still*; you are past service:——”

TYRWHITT.

I believe the old reading is right. He bids Mouldy stay at home till he is past service, as then he will answer to his name.

HENLEY.

374. ——— *the thewes,—*] *i. e.* the muscular strength or appearance of manhood. So, again:

“For nature crescent, does not grow alone

“In *thewes* and bulk.”

In other ancient writers this term implies manners, or behaviour only. *Spenser* often uses it; and I find it likewise in *Gascoigne's Glass of Government*, 1575:

“And honour'd more than bees of better *thewes*.”

Shakspeare is perhaps singular in his application of it to the perfections of the body.

STEEVENS.

375. *assemblance of a man?—*] Thus the old copies. The modern editors read—*assemblage*.

STEEVENS.

379. ——— *swifter than he that gibbets on the brewer's bucket.*

bucket.——] Swifter than he that carries beer from the vat to the barrel, in buckets hung upon a gibbet or beam crossing his shoulders. JOHNSON.

382. ——*foe-man*——] So, in *Selimus*, 1594:

“ For he that never saw his *foeman*’s face,

“ But alwaies slept upon a ladies lap,

“ Will scant endure to lead a soldier’s life.

HENDERSON.

386. ——*caliver*——] A hand-gun. JOHNSON.

So, in the *Masque of Flowers*, 1613: “ The serjeant of Kawasha carried on his shoulders a great tobacco-pipe as big as a *caliver*.”

It is singular that Shakspeare, who has so often derived his sources of merriment from recent customs or fashionable follies, should not once have mentioned *tobacco*, though at a time when all his contemporaries were active in its praise or its condemnation.

It is remarkable, that he has written no lines on the death of any poetical friend, nor commendatory verses on any living author, which was the constant practice of Jonson, Fletcher, &c. Perhaps the singular modesty of Shakspeare hindered him from attempting to decide on the merits of others, while his liberal turn of mind forbad him to express such gross and indiscriminate praises as too often disgrace the names of many of his contemporaries. I owe this remark to Dr. Farmer. STEEVENS.

391. ——*bald shot*.——] *Shot* is used for *shooter*, one who is to fight by shooting. JOHNSON.

So, in the *Exercise of Armes for Calivres, Muskettes,*

and *Pykes*, 1619. “First of all is in this figure showed to every *shot*, how he shall stand and marche, and cary his *caliver*,” &c. With this instance I was furnished by Dr. Farmer. We still say of a skilful sportsman or game-keeper that he is a good *shot*. STEEVENS.

395. ———*Mile-End Green*———] It appears from Stowe’s *Chronicle*, (edit. 1615, p. 702.) that in the year 1585, 4000 citizens were trained and exercised at *Mile-end*. STEEVENS.

I remember at Mile-end Green, when I lay at Clement’s-inn———] “When I *lay*,” here signifies, when I *lodged* or *lived*. So, *Leland*: “An old manor place where in “tymes paste sum of the Moulbrays *lay* for a starte;” *i. e. lived for a time or sometimes*. *Itin.* vol. i. fol. 119.

WARTON.

396. ———(*I was then Sir Dagonet in Arthur’s show*)———] The only intelligence I have gleaned of this worthy wight *Sir Dagonet*, is from Beaumont and Fletcher in their *Knight of the Burning Pestle*:

“Boy. Besides, it will shew ill-favouredly to have
“a grocer’s prentice to court a king’s daughter.

“Cit. Will it so, sir? You are well read in histories; I pray you, what was *Sir Dagonet*? Was he not
“prentice to a grocer in London? Read the play of
“*The Four Prentices of London*, where they toss their
“pikes so,” &c.

THEOBALD.

The story of *Sir Dagonet* is to be found in *La Mort d’Arthure*, an old romance much celebrated in our author’s time, or a little before. “When papistry,”
says

says Ascham in his *School-master*, “as a standing pool,
 “ overflowed all England, few books were read in
 “ our tongue saving certain books of chivalry, as they
 “ said, for pastime and pleasure; which books, as
 “ some say, were made in monasteries by idle monks.
 “ As one for example, *La Mort d’Arthure*.” In this
 romance *Sir Dagonet* is king Arthur’s fool. Shakspeare
 would not have shewn his *justice* capable of represent-
 ing any higher character. JOHNSON.

Sir Dagonet is king Arthur’s ’squire; but does he
 mean that he acted *Sir Dagonet* at *Mile-end Green*, or
 at *Clement’s-inn*? By the application of a parenthesis
 only, the passage will be cleared from ambiguity, and
 the sense I would assign, will appear to be just—
 “I remember at *Mile-end Green* (when I lay at *Cle-*
ment’s-inn, I was then *Sir Dagonet* in Arthur’s show)
 there was,” &c. That is: “I remember when I was
 a very young man at *Clement’s-inn*, and not fit to
 act any higher part than *Sir Dagonet* in the interludes
 which we used to play in the society, that among the
 soldiers who were exercised at *Mile-end Green*, there
 was,” &c. The performance of this part of *Sir Da-*
gonet was another of *Shallow’s* feats at *Clement’s-inn*,
 on which he delights to expatiate: a circumstance, in
 the mean time, quite foreign to the purpose of what
 he is saying, but introduced, on that account, to
 heighten the ridicule of his character. Just as he had
 told *Silence*, a little before, that he saw *Schoggan’s*
 head broke by *Falstaff* at the court-gate, “and the
very same day, I did fight with one *Sampson Stockfish*,

a fruiterer, behind Gray's-Inn." Not to mention the satire implied in making *Shallow* act *Sir Dagonet*, who was king Arthur's fool. *Arthur's Show*, here supposed to have been presented at Clement's-inn, was probably an interlude, or masque, which actually existed, and was very popular in Shakspeare's age: and seems to have been compiled from Mallory's *Morte Arthur*, or the History of King Arthur, then recently published, and the favourite and most fashionable romance.

That *Mile-end Green* was the place for publick sports and exercises, we learn from Froisart. WARTON.

I am not satisfied with Mr. Warton's disposition of the parenthesis; for, as he has placed it, the obvious meaning is, that *Sir Dagonet* in *Arthur's show* was *Shallow's incognito* during his continuance at Clement's-inn.—If we read thus [I remember at *Mile-end Green* (when I lay at Clement's-inn) I was then *Sir Dagonet*, &c.] the consistency of the passage will be preserved: for, according to the conclusion of Mr. Warton's note, it will then appear that *Arthur's-show* was one of the publick sports exhibited at *Mile-end Green*, in which *Shallow* was *Sir Dagonet*, and the performance of the little fellow, one of the exercises. HENLEY.

397. —a little *quiver* fellow,——] *Quiver* is nimble, active, &c. “There is a maner fishe that hygh mugill which is full *quever* and swifte.” *Bartholomeus*, 1535, bl. let. HENDERSON.

422. —about *Turnbull-street*;——] In an old comedy

comedy called *Ram-alley, or Merry Tricks*, this street is mentioned again :

“ ———— Sir, get you gone,

“ You swaggering, cheating, *Turnbull-street* rogue.”

Nash, in *Pierce Penniless his Supplication*, commends the sisters of *Turnbull-street* to the patronage of the devil. In *The Inner Temple Masque*, by Middleton, 1619 :

“ ’Tis in your charge to pull down bawdy-houses,

“ ———— cause spoil in Shoreditch,

“ And deface *Turnbull*.”

Again, in Middleton’s comedy, called *Any thing for a quiet Life*, a French bawd says :——“ J’ay une fille
“ qui parle un peu François; elle conversera avec
“ vous, a la Fleur de Lys, en *Turnbull-street*.”

Turnbull or *Turnmill-street* is near Cow-cross, West-Smithfield.

The continuator of *Stowe’s Annals* informs us that *West-Smithfield* (at present the horse-market), was formerly called *Ruffian’s Hall*, where turbulent fellows met to try their skill at sword and buckler.

STEEVENS.

429. ————were invisible :——] The folio and quarto read, by an apparent error of the press, *invincible*. Mr. Rowe first made the necessary alteration.

STEEVENS.

431. ————call’d him——mandrake :——] This appellation will be somewhat illustrated by the following

ing

ing passage in *Caltha Poetarum, or the Bumble Bee*, composed by T. Cutwode, Esqyre, 1599. This book was commanded by the archbishop of Canterbury and the bishop of London, to be burnt at Stationers' Hall in the 41st year of queen Elizabeth.

“ Upon the place and ground where *Caltha* grew,

“ A mightie *mandrag* there did Venus plant ;

“ An object for faire *Primula* to view,

“ Resembling man from thighs unto the shank,” &c.

The rest of the description might prove yet farther explanatory ; but on some subjects silence is less reprehensible than information. STEEVENS.

Bullein in his *Bulwark of Defence against all Sicknesse*, &c. fol. 1597. p. 41. speaking of *mandrake*, says “ this herbe is called also *Anthropomorphos*, because it beareth the image of a man, and that is false. For no herbe hath the shape of a man or woman ; no truly it is not naturall of his owne growing : but by the crafty invention of some false men it is done by arte.” REED.

433. ———over-scutch———] This is whipt, carted. POPE.

Over-scutch'd is the same as *over-sotch'd*. A *scutch* or *scotch* is a cut or lash with a rod or whip.

STEEVENS.

434. ———fancies, or his goodnights.———] *Fancies* and *Goodnights* were the titles of little poems. One of Gascoigne's *Goodnights* is published among his *Flowers*.

STEEVENS.

This

This passage is found only in the quarto of 1600.

MALONE.

435. ———*And now is this vice's dagger——*] By *vice* here the poet means that droll character in the old plays (which I have several times mentioned in the course of these notes) equipped with asses ears and a wooden dagger. It was very satirical in Falstaff to compare Shallow's activity and impertinence to such a machine as a wooden dagger in the hands and management of a buffoon.

THEOBALD.

439. ———*he burst his head,——*] Thus the folio and quarto. The modern editors read *broke*. To *break* and to *burst* were, in our poet's time, synonymously used. Thus Ben Jonson, in his *Poetaster*, translates the following passage in Horace :

“ ———*fracta pereuntes cuspidē Gallos.*”

“ The lances *burst* in Gallia's slaughter'd forces.”

Barret, in his *Alvearie* or *Quadruple Dictionary*, 1580, constantly uses *burst* as synonymous to *broken*.

STEEVENS.

441. ———*beat his own name :——*] *i. e.* beat *gaunt*, a fellow so slender, that his name might have been *gaunt*.

JOHNSON.

446. ———*philosopher's two stones——*] Gower has a chapter in his *Confessio Amantis*, “ Of the *three* stones that philosophers made :” and Chaucer, in his tale of the *Chanon's Yeman*, expressly tells us, that one of them is *Alixar cleded* ; and that it is a *water* made of the four elements.

elements. *Face*, in the *Alchymist*, assures us, it is
 “ a stone, and not a stone.” FARMER.

That the ingredients of which this *Elixir*, or *Universal Medicine* was composed, were by no means difficult of acquisition, may be proved by the following conclusion of a letter written by *Villers duke of Buckingham* to *King James I.* on the subject of the *Philosopher's Stone*. See the second volume of *Royal Letters* in the *British Museum*, No. 6987, Art. 101.

“ —I confess, so longe as he conseled the meanes he wrought by, I dispised all he said : but when he tould me, that which he hath given your soverainship to preserve you from all sicknes ever hereafter, was extracted out of a t——d, I admired the fellow ; and for theis reasons : that being a stranger to you, yett he had found out the kind you are come of, and your natural affections and apetis ; and so, like a skillful man, hath given you natural fisicke, which is the onlie meanes to preserve the radicall hmrs : and thus I conclude : My sow is healthfull, my devill's luckie, myself is happie, and needs no more than your blessing, which is my trew *Felosopher's stone*, upon which I build as upon a rocke :

Your Majesties most humble slave and doge,

Stinie.”

The following passage in the dedication of *The Metamorphosis of Pigmalion's Image and certaine Satyres*, 1598, may prove that the *Elixir* was supposed to be a stone :

“ Or

“ Or like that rare and rich *Elixar stone*,
“ Can turne to gold leaden invention.”

STEEVENS.

447. ——— *If the young dace*——] *i. e.* if the pike may prey upon the dace, if it be the law of nature that the stronger may seize upon the weaker, Falstaff may, with great propriety, devour Shallow. JOHNSON.

ACT IV.

Line 2. 'TIS Gualtree forest,——] “ The earle of Westmoreland, &c. made forward against the rebels, and coming into a plaine, within *Galtree* forest, caused their standards to be pitched down in like sort as the archbishop had pitched his, over against them.” *Holinshed*, page 529. STEEVENS.

26. *Let us sway on*,——] I know not that I have ever seen *sway* in this sense ; but I believe it is the true word, and was intended to express the uniform and forcible motion of a compact body. There is a sense of the noun in *Milton*, kindred to this, where, speaking of a weighty sword, he says, “ It descends with huge two-handed *sway*.” JOHNSON.

The word is used in *Holinshed*, English Hist. p. 986. “ The left side of the enemy was compelled to *sway* a good way back and give ground,” &c. Again, in *K. Henry VI. Part III. act ii. sc. v.*

“ Now

“ Now *sways* it this way, like a mighty sea

“ Forc’d by the tide to combat with the wind ;

“ Now *sways* it that way,” &c. STEEVENS.

27. ———well-appointed *leader*———] *Well-appointed* is completely accoutred. So in the *Miseries of Queen Margaret*, by Drayton :

“ Ten thousand valiant, *well-appointed* men.”

Again, in *The Ordinary*, by Cartwright :

“ ———Naked piety

“ Dares more, than fury *well-appointed*.”

STEEVENS.

37. *Led on by bloody youth*,———] *Bloody youth* is only sanguine youth, or youth full of blood, and of those passions which blood is supposed to incite or nourish. JOHNSON.

In the *Merry Wives of Windsor*, we have——“ Lust is but a *bloody fire*.” MALONE.

37. ———guarded *with rage*,] *Guarded* is an expression taken from dress ; it means the same as *faced*, *turned up*. Shakspeare uses the same expression in the former part of this play :

“ Velvet *guards* and Sunday citizens,” &c.

STEEVENS.

48. *Whose white investments figure innocence*,] Formerly, (says Dr. Hody, Hist. of Convocations, p. 141.) all bishops wore white even when they travelled.

GREY.

By comparing this passage with another in p. 91, of Dr. Grey’s notes, we learn that the white investment

ment meant the episcopal rochet ; and this should be worn by the theatrick archbishop. TOLLET.

53. ————graves———] For *graves* Dr. Warburton very plausibly reads *glaives*, and is followed by Sir Thomas Hanmer. JOHNSON.

We might perhaps as plausibly read *greaves*, *i. e.* armour for the legs, a kind of boots. In one of the *Discourses on the Art Military*, written by Sir John Smythe, Knight, 1589, *greaves* are mentioned as necessary to be worn ; and Ben Jonson employs the same word in his *Hymenæi* :

“ ————upon their legs they wore silver *greaves*.”
Again, in the *Four Prentices of London*, 1632 :

“ Arm’d with their *greaves* and maces.”
Again, in the 2d canto of the *Barons’ Wars*, by Drayton :

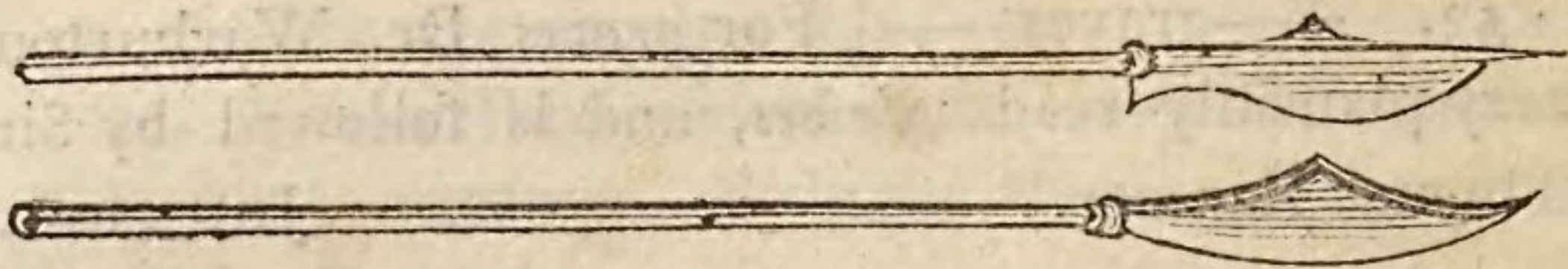
“ Marching in *greaves*, a helmet on her head.”

Warner, in his *Albion’s England*, 1602, b. 12. ch. 69, spells the word as it is found in the old copies of Shakspeare :

“ The taishies, cushies, and the *graves*, staff, pensell, baisses, all.”

I know not whether it be worth adding, that the metamorphosis of *leathern covers of books* into *greaves*, *i. e.* boots, seems to be more apposite than the conversion of them into instruments of war of the following shape and dimensions. The wooden cut exhibits two sorts of *glaives*, such as were used by our forefathers.

Glave is the *Erse* word for a *broad-sword*, and *glaiif* is *Welsh* for a *hook*.



STEEVENS.

56. *Wherefore, &c.*] In this speech, after the first two lines, the next twenty-five are either omitted in the first edition, or added in the second. The answer, in which both the editions agree, apparently refers to some of these lines, which therefore may be probably supposed rather to have been dropped by a player desirous to shorten his speech, than added by the second labour of the author.

JOHNSON.

In former editions :

75. *And are enforc'd from our most quiet there,]*
This is said in answer to Westmoreland's upbraiding the archbishop for engaging in a course which so ill became his profession :

——— *you, my lord archbishop,*

Whose see is by a civil peace maintain'd, &c.

So that the reply must be this :

And are enforc'd from our most quiet sphere.

WARBURTON.

This alteration of Dr. Warburton destroys the sense of the passage. *There* refers to the new channel which the rapidity of the flood from the stream of time would force itself into. Perhaps the archbishop's image was

taken

taken from a fact again alluded to, act iv. l. 624. See Mr. Steevens's note. HENLEY.

81. *We are deny'd access*——] The archbishop says in Holinshed : “ Where he and his companie were in armes, it was for feare of the king, to whom he could have no free accesse, by reason of such a multitude of flatterers as were about him.” STEEVENS.

88. *Not to break peace*,——] “ He took nothing in hand against the king's peace, but that whatsoever he did, tended rather to advance the peace and quiet of the commonwealth.” Archbishop's speech in Holinshed. STEEVENS.

96. *And consecrate, &c.*] In one of my old quartos of 1600 (for I have two of the self-same edition; one of which, it is evident, was corrected in some passages during the working off the whole impression) I found this verse. I have ventured to substitute *page* for *edge*, with regard to the uniformity of metaphor. Though the sword of rebellion, drawn by a bishop, may in some sort be said to be consecrated by his reverence.

THEOBALD.

And consecrate commotion's civil edge?] So the old books read. But Mr. Theobald changes *edge* to *page*, out of regard to the uniformity (as he calls it) of the metaphor. But he did not understand what was meant by *edge*. It was an old custom, continued from the time of the first croisades, for the pope to consecrate the general's sword, which was employed in the service of the church. To this custom the line in ques-

tion alludes. As to the cant of uniformity of metaphor in writing, this is to be observed, that changing the allusion in the same sentence is indeed vicious, and what Quintilian condemns : “ Multi quum initium à tempestate sumserint, incendio aut ruinâ finiunt.” But when one comparison or allusion is fairly separated from another, by distinct sentences, the case is different. So it is here ; in one sentence we see “ the book of rebellion stampt with a seal divine ;” in the other, “ the sword of civil discord consecrated.” But this change of the metaphor is not only allowable, but fit. For the dwelling over long upon one, occasions the discourse to degenerate into a dull kind of allegorism.

WARBURTON.

What Mr. Theobald says of two editions seems to be true ; for my copy reads, *commotion's* bitter edge ; but *civil* is undoubtedly right ; and one would wonder how *bitter* could intrude if *civil* had been written first ; perhaps the author himself made the change.

JOHNSON.

Since I began to print this play, I have seen both the copies, but they both concur in reading *bitter*. Unless there be a third copy, Theobald has said what is not true.

STEEVENS.

97. *My brother general, &c.*——

I make my quarrel in particular.] The sense is this, “ My brother general, the commonwealth, which ought to distribute its benefits equally, is become an enemy to those of his own house, to brothers born,
by

by giving some all, and others none; and this (says he) I make my quarrel or grievance that honours are unequally distributed; the constant birth of male-content, and source of civil commotions."

WARBURTON.

In the first folio the second line is omitted, yet that reading, unintelligible as it is, has been followed by Sir T. Hanmer. How difficultly sense can be drawn from the best reading the explication of Dr. Warburton may show. I believe there is an error in the first line, which perhaps may be rectified thus:

*My quarrel general, the common-wealth,
To brother born an household cruelty,
I make my quarrel in particular.*

That is, my *general* cause of discontent is publick mismanagement; my *particular* cause, a domestick injury done to my natural brother, who had been beheaded by the king's order.

JOHNSON.

This circumstance is mentioned in the 1st part of the play:

"The archbishop—who bears hard

"His brother's death at Bristol, the lord Scroop."

STEEVENS.

107. *O my good lord Mowbray—*] The thirty-seven lines following are not in the old copy printed in 1600.

MALONE.

108. *Construe the times to their necessities,*] *i. e.* judge of what is done in these times according to the exigencies that over-rule us.

JOHNSON.

112. *Either from the king, &c.]* Whether the faults of government be imputed to the *time* or the *king*, it appears not that you have, for your part, been injured either by the *king* or the *time*. JOHNSON.

124. *Their armed staves in charge, &c.]* An armed staff is a lance. To be in charge, is to be fixed in the rest for the encounter. JOHNSON.

125. ——— *—fights of steel,]* *i. e.* the perforated part of their helmets, through which they could see to direct their aim. *Visiere* Fr. STEEVENS

170. *That is intended in the general's name:] i. e.* This power is included in the name or office of a general. We wonder that you can ask a question so trifling. JOHNSON.

The word *intended* is used very licentiously by old writers.

Thus, in Hinde's *Eliosto Libidinoso*, a novel, 1606 :

“ For princes are great marks upon whom many eyes are *intended*.” STEEVENS.

177. ——— *—substantial form:] i. e.* by a pardon of due form and legal validity. JOHNSON.

179. *To us, and to our purposes, confin'd;]* This schedule we see consists of three parts : 1. A redress of general grievances. 2. A pardon for those in arms. 3. Some demands of advantage for them. But this third part is very strangely expressed.

And present execution of our wills

To us, and to our purposes, confin'd.

The first line shews they had something to demand,
and

and the second expresses the modesty of that demand, The demand, says the speaker, *is confined to us and to our purposes*. A very modest kind of restriction truly ! only as extensive as their appetites and passions. Without question Shakspeare wrote,

To us and to our properties confin'd ;

i. e. we desire no more than security for our liberties and properties : and this was no unreasonable demand.

WARBURTON.

This passage is so obscure that I know not what to make of it. Nothing better occurs to me than to read *consign'd* for *confin'd*. That is, let the execution of our demands be put into our hands according to our declared purposes.

JOHNSON.

I believe we should read *confirm'd*. This would obviate every difficulty.

STEEVENS.

I believe two lines are out of place. I read,

This contains our general grievances,

And present executions of our wills ;

To us and to our purposes confin'd.

FARMER.

In my copy of the first folio, the word, I think, is—*confin'd*. The types used in that edition were so worn, that f and s are scarcely distinguishable. But however it may have been printed, I am persuaded that the true reading is *consign'd* ; that is, *sealed, ratified, confirm'd* ; a Latin sense ; “*auctoritate consignatæ literæ*—” Cicero pro Cluentio. It has this signification again in this play :

“ And

“ And (Heaven *consigning* to my good intents)

“ No prince nor peer,” &c.

Again, in *K. Henry V.*

“ And take with you free power to ratify,

“ Augment or alter, as your wisdoms best

“ Shall see advantageable for our dignity,

“ Any thing in or out of our demands ;

“ And we’ll *consign* thereto.”

Again, *ibid.* “ It were, my lord, a hard condition for
a maid to *consign* to——” MALONE

180. *We come within our awful banks again,]* *Awful
banks* are the proper limits of reverence. JOHNSON.

So, in the *Two Gentlemen of Verona* :

“ From the society of *awful* men.”

We might read——*lawful*.

STEEVENS.

181. *In sight of both our battles we may meet:]* The
old copies read,

—————*we may meet*

At either end in peace ; which heaven so frame !

That easy but certain change in the text, I owe to
Dr. Thirlby. THEOBALD.

192. ———*insist upon,*] The old copies read——*consist*.

STEEVENS.

—Perhaps rightly ; as our conditions shall *stand
upon*, shall make the foundation of the treaty. A Latin
sense.

So, in *Pericles, Prince of Tyre*, 1609 :

“ Then welcome peace, if he *on* peace *consist*.”

MALONE.

198. *That, were our loyal faiths, &c.]* In former editions :

That were our royal faiths, martyrs in love.

If *royal faith* can mean faith to a king, it yet cannot mean it without much violence done to the language. I therefore read, with Sir Thomas Hanmer, *loyal faiths*, which is proper, natural, and suitable to the intention of the speaker.

JOHNSON.

203. *Of dainty and such picking grievances:]* Picking means piddling, insignificant.

STEEVENS.

206. *——wipe his tables clean ;]* Alluding to a table-book of slate, ivory, &c.

WARBURTON.

243. *——an iron man,]* Holinshed says of the archbishop, that “coming foorth amongst them *clad in armour*, he incouraged and pricked them foorth to take the enterprize in hand.”

STEEVENS.

245. *Turning the word to sword, &c.]* A similar thought occurs in the prologue to Gower's *Confessio Amantis*, 1554 :

“ Into the *sworde* the churchē kaye

“ *Is turned*, and the holy bede,” &c.

STEEVENS.

256. *——the sanctities of heaven,]* This expression Milton has copied :

“ Around him all *the sanctities of heaven*

“ Stood thick as stars.”

JOHNSON.

261. *You have taken up,]* To *take up* is to levy, to rise in arms.

JOHNSON.

269. *——in common sense,]* *Common sense*, is the general sense of general danger.

JOHNSON.

284. *And so, success of mischief——]* Success for succession. WARBURTON.

298. *Discharge your powers——]* It was Westmoreland who made this deceitful proposal, as appears from Holinshed. “The earl of Westmoreland using more policie than the rest, said, whereas our people have been long in armour, let them depart home to their wownted trades; in the meane time let us drink together in signe of agreement, that the people on both sides may see it, and know that it is true, that we be light at a point.” STEEVENS.

319. *Against ill chances men are ever merry;]* Thus the poet describes Romeo as feeling an *unaccustom'd* degree of chearfulness just before he hears the news of the death of Juliet. STEEVENS.

321. *Therefore be merry, coz;——]* That is, therefore, notwithstanding this sudden impulse to heaviness, be merry, for such sudden dejections forbode good. JOHNSON.

332. *——let our trains, &c.]* That is, our army on each part, that we may both see those that were to have opposed us. JOHNSON.

360. *Fondly, brought here, &c.]* *Fondly* is foolishly. STEEVENS.

364. *Exeunt.]* It cannot but raise some indignation to find this horrible violation of faith passed over thus slightly by the poet, without any note of censure or detestation. JOHNSON.

Dr. Johnson and Mr. Steevens frequently reprehend the poet for offences of this kind; but I fear their
zeal

shilf

d-∞-f

2jlls

shilf

d-∞-f

d-∞-f

2jlls

shilf

d-∞-f

zeal in the cause of virtue, hath, in such instances, biassed their judgments. It is the provence of Shakspeare to represent men and things as they are. If the archetypes of his pictures exist in nature, he has performed his undertaking in faithfully depicting them. He holds up the mirror, and it is the office of the spectator to moralize on the objects.—The Chorus of the Grecian theatre, indeed, performed this part between the poet and spectator; but, with us, it is left to every man's bosom. HENLEY.

367. Cole. *I am a knight, sir; and my name is—Colevile of the Dale.*

Fal. *Well then, Colevile is your name; a knight is your degree, and your place the Dale. Colevile shall still be your name, a traitor your degree, and the dungeon your place, a place deep enough. So shall you still be Colevile of the Dale.*

But where is the wit, or the logick of this conclusion? I am almost persuaded, that we ought to read thus:

———*Colevile shall still be your name, a traitor your degree, and the dungeon your place, a dale deep enough.*

He may then justly infer,

So shall ye still be Colevile of the Dale.

TYRWHITT.

The sense of *dale* is included in *deep*; a *dale* is a deep place: he that is in a *dungeon* may be therefore said to be in a *dale*. JOHNSON.

373. ———*Colevile of the Dale.*] “At the king's coming

coming to Durham, the lord Hastings, Sir John Colevile of the Dale, &c. being convicted of the conspiracy, were there beheaded." Holinshed, p. 530.

STEEVENS.

388. *The heat is past,——*] That is, the violence of resentment, the eagerness of revenge. JOHNSON.

405. *——the hook-nos'd fellow of Rome——*] The quarto reads: "the hook-nos'd fellow of Rome, their cosin." I have followed the folio. STEEVENS.

447. *——stand my good lord 'pray in your good report.*] We must either read, *pray let me stand*, or, by a construction somewhat harsh, understand it thus: *Give me leave to go——and——stand*. To *Stand in a report*, referred to the reporter, is to persist; and Falstaff did not ask the prince to persist in his present opinion. JOHNSON.

Stand my good lord, I believe, means only *stand my good friend*, (an expression still in common use) in your favourable report of me. So, in the *Taming of a Shrew*:

"I pray you *stand* good father to me now."

STEEVENS.

448. *——I, in my condition,*

Shall better speak of you than you deserve.] I believe it is the same with temper of mind: I shall, in my good-nature, speak *I, in my condition*, i. e. in my place as commanding officer, who ought to represent things merely as they are, shall speak of you better than you deserve.

So,

So, in the *Tempest*, Ferdinand says,

“ ———I am, *in my condition*,

“ A prince, Miranda——.”

STEEVENS.

451. ———*this same young sober-blooded boy doth not love me ; nor a man cannot make him laugh ;———*] Falstaff speaks here like a veteran in life. The young prince did not love him, and he despaired to gain his affection, for he could not make him laugh. Men only become friends by community of pleasures. He who cannot be softened into gaiety, cannot easily be melted into kindness.

JOHNSON.

460. ———*sherris-sack——*] This liquor is mentioned in *The Captain*, by Beaumont and Fletcher.

STEEVENS.

463. ———*apprehensive,——*] *i. e.* Quick to understand.

So, in the *Revenger's Tragedy*, 1608:

“ Thou'rt a mad *apprehensive* knave.”

Again, in *Every Man out of his Humour*:

“ You are too quick, too *apprehensive*.”

In this sense it is now almost disused.

STEEVENS.

464. ———*forgetive,——*] *Forgetive* from *forge* ; inventive, imaginative.

JOHNSON.

480. ———*kept by a devil ;———*] It was anciently supposed that all the mines of gold, &c. were guarded by evil spirits.

STEEVENS.

———*till sack* commences it,———] I believe, till sack gives it a beginning, brings it into action. The author of *The Revisat* would read *commerces* it.

STEEVENS.

It seems probable to me, that Shakspeare in these words alludes to the Cambridge *Commencement*; and in what follows to the Oxford *Act*: for by those different names our two universities have long distinguished the season, at which each of them gives to her respective students a complete authority *to use those hoards of learning*, which have entitled them to their several degrees in arts, law, physic, and divinity. TYRWHITT.

So, in the *Roaring Girl*, 1611:

“ Then he is held a freshman and a sot,

“ And never shall *commence*.”

Again, in *Pasquil's Fests, or Mother Bunch's Merriments*, 1604: “ A doctor that was newly *commenst* at Cambridge,” &c.

Again, in *Harvey with you to Saffron Walden, or Gabriel Harvey's Hunt is Up*, 1596: “ *Commence, commence* I admonish thee, thy merits are ripe for it, and there have been doctors of thy facultie.” STEEVENS.

494. ——— *I have him already tempering, &c.*] A very pleasant allusion to the old use of sealing with soft wax. WARBURTON.

This custom is likewise alluded to in *Any Thing for a quiet Life*, 1625, a comedy, by Middleton:

“ You must *temper* him like wax, or he'll not seal.”

Again, in *Your Five Gallants*, by Middleton, no date:

“ Fetch a pennyworth of *soft wax* to seal letters.”

Again,

Again, in Chaucer's *Marchante's Tale*, v. 9304:

“Right as men may warm *wax with handes plie.*”

STEEVENS.

501. *Our navy is address'd,———*] *i. e.* Our navy is ready, prepared. So in *Henry V.*

“———for our march we are *address'd.*”

529. *He hath a tear for pity, and a hand, &c.]* So, in our author's *Lover's Complaint*:

“His qualities were *beauteous* as his form,

“For maiden-tongu'd he was, and thereof free;

“Yet, *if men moved him*, was he such a *storm*

“As oft 'twixt May and April is to see,

“When winds breathe sweet, unruly though they
be.”

MALONE.

532. *———humorous as winter,———*] That is, changeable as the weather of a winter's day. Dryden says of Almanzor, that he is *humorous* as wind.

JOHNSON.

So, in the *Spanish Tragedy*, 1607:

“You know that women oft are *humorous.*”

Again, in *Cynthia's Revels*, by Ben Jonson:

“———A nymph of a most wandering and giddy disposition, *humorous as the air,*” &c.

Again, in the *Silent Woman*:

“———as proud as May, and as *humorous* as
April.”

STEEVENS.

A *winter's* day has generally too decided a character to admit Dr. Johnson's interpretation, without some

licence; a licence, however, which our author has perhaps taken.

MALONE.

533. ———congealed in the spring of day,] Alluding to the opinion of some philosophers, that the vapours being congealed in the air by cold (which is most intense towards the morning), and being afterwards rarefied and let loose by the warmth of the sun, occasion those sudden and impetuous gusts of wind which are called *flaws*.

WARBURTON

So, Ben Jonson, in *The Case is Alter'd*:

“ Still wrack'd with winds more foul and contrary

“ Than any northern gust, or southern *flaw*.”

Again, in *Arden of Feversham*, 1592:

“ And saw a dreadful southern *flaw* at hand.”

Chapman uses the word in his translation of *Homer*; and, I believe, *Milton* has it in the same sense.

STEEVENS.

546. *as aconitum*,——] The old writers employ the Latin word instead of the English one, which we now use.

So, in Heywood's *Brazen Age*, 1613:

“ ———till from the foam

“ The dog belch'd forth, strong *aconitum* sprung.”

Again,

“ With *aconitum* that in Tartar springs.”

STEEVENS.

———rash *gun-powder*.] *Rash* is quick, violent, sudden. This representation of the prince is a natural

ral

ral picture of a young man whose passions are yet too strong for his virtues. JOHNSON.

563. ———*his affections*——] His passions; his inordinate desires. JOHNSON.

571. *But to be known and hated*——] A parallel passage occurs in Terence :

“ ———*quo modo adoloscentulus*

“ *Meretricum ingenia et mores posset noscere,*

“ *Mature ut cum cognorit perpetuo oderit.*”

ANONYMOUS.

577. *'Tis seldom, when the bee, &c.*] As the bee having once placed her comb in a carcase, stays by her honey, so he that has once taken pleasure in bad company, will continue to associate with those that have the art of pleasing him. JOHNSON.

588. ———*in his particular.*] We should read, I think, in *this* particular; that is, in this detail, in this account, which is minute and distinct. JOHNSON.

His is used for *its*, very frequently in the old plays. The modern editors have too often made the change; but yet it should be remembered, that by repeated changes the history of a language will be lost.

STEEVENS.

———*in his particular.*] That is the detail contained in the letter, with which prince John doth kiss his father's hand. See the context. HENLEY.

618. *Hath wrought the mure,*] *i. e.* The wall.

POPE.

Wrought it thin, is made thin by gradual detriment.
Wrought is the preterite of *work*.

Mure is a word used by Heywood in his *Brazen Age*, 1613 :

“ ‘Till I have scal’d these *mures*, invaded Troy.”

Again, in his *Golden Age*, 1611 :

“ Girt with a triple *mure* of shining brass.”

Again, in his *Iron Age*, 2d Part, 1632 :

“ Through *mures* and counter-*mures* of men and steel.”

The same thought occurs in Daniel’s *Civil Wars*, &c. b. 4.

Daniel is likewise speaking of the sickness of *K. Henry IV*.

“ As that the *walls worn thin*, permit the mind

“ *To look out thorow* and his frailties find.”

The first edition of Daniel’s poem is dated earlier than this play of Shakspeare.

Waller has the same thought :

“ The soul’s dark cottage, batter’d and decay’d,

“ Let’s in the light thro’ chinks which time has made.”

STEEVENS.

620. *The people fear me ;——]* i. e. Make me afraid.

WARBURTON.

621. *Unfather’d heirs,——]* That is equivocal births ; animals that had no animal progenitors ; productions not brought forth according to the stated laws of generation.

JOHNSON.

622. *The seasons change their manners ;——]* This is

is finely expressed : alluding to the terms of *rough* and *harsh*, *mild* and *soft*, applied to weather.

WARBURTON.

624. *The river hath thrice flow'd,——*] This is historically true. It happened on the 13th of October 1411.

JOHNSON.

633. *Unless some dull and favourable hand
Will whisper music to my weary spirit.*

So, in the old anonymous *Henry V* :

“ ——Depart my chamber,

“ And cause some music to rock me asleep.”

STEEVENS.

636. *Set me the crown upon my pillow here.*] It is still the custom in France to place the crown on the king's pillow when he is dying.

Holinshed, p. 541. speaking of the death of king Henry IV. says,——“ During this his last sicknesse, he caused his crowne, (as some write) to be set on a pillow at his bed's head, and suddenlie his pangs so sore troubled him, that he laie as though all his vitall spirits had beene from him departed. Such as were about him, thinking verilie that he had beene departed, covered his face with a linen cloth.

“ The prince his sonne being hereof advertised, entered into the chamber, tooke awaie the crowne and departed. The father being suddenlie revived out of that trance, quicklie perceived the lack of his crowne ; and having knowledge that the prince his sonne had taken it awaie, caused him to come before his presence, requiring of him what he meant so to misuse himselfe.

The

The prince with a good audacitie answered, Sir, to mine, and all men's judgments you seemed dead in this world, and therefore I as your next heire apparent took that as mine owne, and not as yours. Well, fair sonne, (said the king with a great sigh) what right I had to it, God knoweth. Well, (said the prince) if you die king, I will have the garland, and trust to keepe it with the sword against all mine enemies, as you have doone; &c."

STEEVENS.

657. ———*the ports of slumber*———] are the *gates* of slumber. So, in *Timon*:

“ ———Our uncharged *ports*.”

So, in Ben Jonson's 80th Epigram:

“ The *ports* of death are sins—.”

Ports is the ancient military term for gates.

STEEVENS.

660. ———*homely biggen bound*,] A kind of cap, at present worn only by children; but so called from the cap worn by the Beguines, an order of nuns.

So, in *Monsieur Thomas*, by Beaumont and Fletcher, 1639:

“ ———were the devil sick now,

“ His horns saw'd off, and his head bound with a *biggin*.”

Again, in Ben Jonson's *Volpone*:

“ Get you a *biggin* more, your brains break loose.”

STEEVENS.

669. ———*this golden rigol*———] *Rigol* means a circle. I know not that it is used by any author but

but Shakspeare, who introduces it likewise in his *Rape of Lucrece*:

“ About the mourning and congealed face

“ Of that black blood, a watry *rigol* goes.”

STEEVENS.

702. —sleeps—] The quarto reads *sleep*.

MALONE.

708. —tolling *from every flower*] This speech has been contracted, dilated, and put to every critical torture, in order to force it within the bounds of metre, and prevent the admission of hemistichs. I have restored it without alteration, but with those breaks which appeared to others as imperfections. The reading of the quarto is *tolling*. The folio reads *culling*. *Tolling* is taking toll.

STEEVENS.

713. *Yield his engrossments*—] His accumulations.

JOHNSON.

715. —determined—] i. e. *ended*; it is still used in this sense in legal conveyances.

REED.

737. —seal'd up my expectation:] Thou hast confirmed my opinion.

JOHNSON.

742. —half an hour of my life.] It should be remembered that Shakspeare uses the same words alternately as monosyllables and dyssables. Mr. Rowe, whose ear was accustomed to the utmost harmony of numbers, and who, at the same time appears to have been little acquainted with our poet's manner, first added the word *frail*, to supply the syllable which he conceived to be wanting. The quarto writes the word —*hower*, as it was anciently pronounced.

So,

So, Ben Jonson, in the *Case is alter'd*, 1609 :

“ By twice so many *howers* as would fill

“ The circle of a year.”

The reader will find many more instances, in the soliloquy of *K. Henry VI.* P. 3. act ii. scene 5.

STEEVENS.

762. *England shall double gild his treble guilt ;*] How much this play on words was admired in the age of Shakspeare, appears from the most ancient writers of that time, who frequently indulged themselves in it. So, in Marlow's *Hero and Leander*, 1637 :

“ And as amidst the enamour'd waves he swims,

“ The god of gold a purpose *guilt* his limbs,

“ That, this word *guilt* including double sense,

“ The double *guilt* of his incontinence

“ Might be express'd.”

Again, in *Acolastus his Afterwit*, a poem by S. Nicholson, 1600 :

“ O sacred thirst of gold, what can'st thou not?—

“ Some terme thee *gilt*, that every soule might
 reade

“ Even in thy name thy *guilt* is great indeede.”

MALONE.

769. ———*when riot is thy care ?*] i. e. *Curator*. A bold figure. So Eumæus is stiled by Ovid, *Epist.* i.

“ ———*immundæ cura fidelis haræ.*”

TYRWHITT.

One cannot help wishing Mr. Tyrwhitt's elegant explanation to be true ; yet I doubt whether the poet
meant

meant to say more than—What wilt thou do, when riot is *thy regular business and occupation?* MALONE.

780. *Let me no more, &c.*] This is obscure in the construction, though the general meaning is clear enough. The order is, *this obedience which is taught this exterior bending by my duteous spirit; or this obedience which teaches this exterior bending to my inwardly duteous spirit.* I know not which is right. JOHNSON.

781. —true—] Is loyal. JOHNSON.

796. —*in med' cine potable*.:] There has long prevailed an opinion that a solution of gold has great medicinal virtues, and that the incorruptibility of gold might be communicated to the body impregnated with it. Some have pretended to make *potable* gold, among other frauds practised on credulity. JOHNSON.

So, in the character of the *Doctor of Physicke*, by Chaucer, late edit. v. 446.

“For *gold in phisike* is a cordial.” STEEVENS.

That *gold* may be made potable, is certain, notwithstanding Dr. Johnson's incredulity. The process is inserted in the Abbé Guénée's incomparable work, intitled *Lettres de Quelques Juifs à M. De Voltaire*, 5th edit. vol. i. p. 416. a work which every person unacquainted with, will be glad to be referred to.

HENLEY.

823. —soil—] Is spot, dirt, turpitude, repoach.

JOHNSON.

829. *Wounding supposed peace*.:] *Supposed* for counterfeited, imagined, not real. JOHNSON.

829.

829. ———all these bold fears,] *These bold fears are these audacious terrors.* To fear is often used by Shakspeare for to fright. STEEVENS.

833. ———for what in me was purchas'd,] *Purchased* seems to be here used in its legal sense, as opposed to an acquisition by descent. MALONE.

Purchased may here mean *stolen*. *Purchase* was the term among *Falstaff's* companions for robbery. Bolingbroke, however, *purchased* (in its obvious and common acceptation) his crown at the expence of loyalty and justice. STEEVENS.

835. ———successively.] By order of succession. Every usurper snatches a claim of hereditary right as soon as he can. JOHNSON.

838. *And all thy friends,———*] Should not we read'?'——

And all my friends.——

TYRWHITT.

844. *To lead out many to the Holy Land;*] As plausible as this reading is, it is corrupt. Shakspeare, I think, wrote :

To lead our many—our many, or meiny, i. e. our people. WARBURTON.

As plausible as this emendation is, I think it wrong. The sense is : *Of those who assisted my usurpation, some I have cut off, and many I intended to lead abroad.* This journey to the Holy Land, of which the king very frequently revives the mention, had two motives, religion and policy. He durst not wear the ill-gotten crown

crown without expiation ; but in the act of expiation he contrives to make his wickedness successful.

JOHNSON.

845. *Lest rest, and lying still, might make them look
Too near into my state.*] The expedition that Cæsar meditated against the Parthians, immediately before his death, has been ascribed to the same apprehension which dictated to Henry a journey to the Holy Land :

“ Invidiæ stimulos ergo ut lenire furentes,
“ *Et capiti insidias, quas maturare quietem*
“ *Non nescit, Cæsar factis avertere possit,*
“ *Nec non externo maculas abstergere bello.*
“ Civilis, cum jam Crassi vindicta perisset,
“ Debita jamdudum Latio, jussu ille Senatûs,
“ (Ne patrum imminui videatur sacra potestas)
“ Decretoque togæ, mandari Parthica bella
“ Suppliciter petiit.” *Supplem. Lucani. lib. vii.*

MALONE.

852. *How I came, &c.*] This is a true picture of a mind divided between heaven and earth. He prays for the prosperity of guilt, while he deprecates its punishment.

JOHNSON.

870. *Laud be to God!—even there my life must end.*] “ At length he recovered his speech, and understanding, and perceiving himselfe in a strange place, which he knew not, he willed to know if the chamber had anie particular name ; whereunto answer was made, that it was called Jerusalem. Then said the king ;

K

Lauds

Lauds be given to the Father of Heaven, for now I knowe that I shall die here in this chamber, according to the prophesie of me declared, that I should depart this life in Jerusalem. Holinshed, p. 541.

STEEVENS.

ACT V.

Line 1. BY cock and pye,——] This adjuration, which seems to have been very popular, is used in *Soliman and Perseda*, 1599: “By cock and pie and mousefoot;” as well as by Shakspeare in *The Merry Wives of Windsor*. Ophelia likewise says:

“——By cock they are to blame.”

Cock is only a corruption of the Sacred Name, as appears from many passages in the old interludes, *Gammer Gurton's Needle*, &c. viz. *Cocks-bones*, *cocks-wounds*, *by cock's mother*, and some others. The *pie* is a table or rule in the old Roman offices, shewing, in a technical way, how to find out the service which is to be read upon each day. What was called *The Pie* by the clergy before the Reformation, was called by the Greeks Πινξ, or the Index. Though the word Πινξ, signifies a plank in its original, yet in its metaphorical sense it signifies σανὶς ἐζωγραφημένη, a painted table
or

or picture; and because indexes or tables of books were formed into square figures, resembling pictures or painters' tables, hung up in a frame, these likewise were called Πίνακες, or, being marked only with the first letter of the word, Πί's or *Pies*. All other derivations of the word are manifestly erroneous.

In a second preface *Concerning the Service of the Church*, prefixed to the Common Prayer, this table is mentioned as follows: —“Moreover the number and hardness of the rules called the *Pie*, and the manifold changes,” &c. RIDLEY.

Again, in *Wily Beguiled*:

“Now by *cock and pie* you never spake a truer word in your life.”

Cock's body, cock's passion, &c. occur in the old morality of *Hycke Scorne*.

Again, in the *Two Angry Women of Abington*, 1599:

“Merry go sorry, *cock and pie*, my hearts.”

In the *Puritan Widow*, 1605, there is a scholar of the name of *Pye-board*.

A printing-letter of a particular size, called the *pica*, was probably denominated from the *pie*, as the *brevier*, from the *breviary*, and the *primer* from the *primer*. STEEVENS.

3. *I will not excuse you, &c.* The sterility of Justice Shallow's wit is admirably described, in thus making him, by one of the finest strokes of nature, so often vary his phrase, to express one and the same thing, and that the commonest. WARBURTON.

10. William cook, *bid him come hither.*] It appears from this instance, as well as many others, that anciently the lower orders of people had no surnames, but in their stead were content to adopt the titles of their several professions. The *cook* of *William Canynge*, the *royal merchant of Bristol*, lies buried there under a flat stone, near the monument of his master, in the beautiful church of St. Mary Redcliffe. On this stone are represented the ensigns of his trade, a skimmer and a knife. His epitaph is as follows: *Hic jacet WILLM^s COKE quondam serviens WILLMⁱ CANYNGES mercatoris villæ Bristoll; cujus animæ propitietur Deus.* Lazarillo, in the *Woman Hater* of Beaumont and Flether, expresses a wish to have his tomb adorned in a like manner:

“ ———for others’ glorious shields,
 “ Give me a voider; and above my hearse,
 “ For a trutch sword, my *naked knife* stuck up.”

STEEVENS.

12. ———*those precepts cannot be serv’d:—*] *Precept* is a justice’s warrant. To the offices which Falstaff gives Davy in the following scene, may be added that of justice’s clerk. Davy has almost as many employments as Scrub in *The Stratagem*. JOHNSON.

30. ———*A friend i’ the court, &c.*] So, in Chaucer’s *Romaunt of the Rose*, 1540:

“ Friendship is more than cattell,
 “ For frende in courte aie better is,
 “ Than peny is in purse, certis.”

STEEVENS.

64. ———*bearded hermit's staves*———] He had before called him the starved justice. His want of flesh is a standing jest. JOHNSON.

65. ———*master Shallow.*] *Shallow's* folly seems to have been almost proverbial. So, in Decker's *Satiromastix*, 1600 :

“ ———We must have false fires to amaze these spangle babies, these true heirs of master *Justice Shallow*. STEEVENS.

82. ———*two actions*———] There is something humorous in making a spendthrift compute time by the operation of an action for debt. JOHNSON.

85. ———*fellow that never had the ache*———] *i. e.* a young fellow, one whose disposition to merriment, time and pain have not yet impaired. JOHNSON.

127. ———*impartial conduct*———] Thus the quartos. The folio reads—*imperial*. STEEVENS.

129. *A ragged and forestall'd remission.*——] *Ragged* has no sense here. We should read :

A rated and forestall'd remission.

i. e. A remission that must be sought for, and bought with supplication. WARBURTON.

Different minds have different perplexities. I am more puzzled with *forestall'd* than with *ragged*; for *ragged*, in our author's licentious diction, may easily signify beggarly, mean, base, ignominious; but *forestall'd* I know not how to apply to *remission* in any sense primitive or figurative. I should be glad of another word, but cannot find it. Perhaps by *forestall'd remission*, he

may mean a pardon begged by a voluntary confession of offence, and anticipation of the charge.

JOHNSON.

137. *Brothers, you mix your sadness with some fear ;
This is the English, not the Turkish court :
Not Amurath an Amurath succeeds,*

But Harry Harry :] Amurath the Third (the sixth Emperor of the Turks) died on January the 18th 1595-6. The people being generally disaffected to Mahomet, his eldest son, and inclined to Amurath, one of his younger children, the Emperor's death was concealed for ten days by the Janizaries, till Mahomet came from Amasia to Constantinople. On his arrival he was saluted Emperor, by the great Bassas, and others his favourers ; “ which done, (says Knolles) he presently after caused all his brethren to be invited to a solemn feast in the court ; whereunto they, yet ignorant of their father's death, came cheerfully, as men fearing no harm : but, being come, *were there all most miserably strangled.*” It is highly probable that Shakspeare here alludes to this transaction ; which was pointed out to me by the Rev. Dr. Farmer.

This circumstance, therefore, may fix the date of this play subsequently to the beginning of the year 1596 :—and perhaps it was written while this fact was yet recent.

MALONE.

138. ——— *not the Turkish court ;]* Not the court where the prince that mounts the throne puts his brothers to death.

JOHNSON.

161. ———*Was this easy?*] *i. e.* Was this not grievous? Shakspeare has *easy* in this sense elsewhere.

JOHNSON.

170. *And struck me in my very seat of judgment;*] I do not recollect that any of the editors of our author have thought this remarkable passage worthy of a note. The chief justice, in this play, was Sir William Gascoigne, of whom the following memoir may be as acceptable as necessary:

While at the bar, Henry of Bolingbroke had been his client; and upon the decease of John of Gaunt, by the above Henry, his heir, then in banishment, he was appointed his attorney, to sue in the court of Wards the livery of the estates descended to him. Richard II. revoked the letters patent for this purpose, and defeated the intent of them, and thereby furnished a ground for the invasion of his kingdom by the heir of Gaunt; who becoming afterwards Henry IV. appointed Gascoigne chief justice of the King's Bench in the first year of his reign. In that station Gascoigne acquired the character of a learned, an upright, a wise and an intrepid judge. The story so frequently alluded to of his committing the prince for an insult on his person, and the court wherein he presided, is thus related by Sir Thomas Elyot, in his book entitled the Governour: "The moste renowned prince king Henry the fyfte, late kynge of Englande, durynge the lyfe of his father, was noted to be fiers and of wanton courage: it hapned, that one of his seruanter,

seruantes, whom he well fauoured, was for felony by him committed, arraigned at the kynges benche: whereof the prince being aduertised, and incensed by lyghte persones aboute him, in furious rage came hastily to the barre, where his seruante stode as a prisoner, and commaunded hym to be vngyued and set at libertie: whereat all men were abashed, reserved the chiefe Justice, who humbly exorted the prince to be contented, that his seruant mought be ordred, accordyng to the aunciente lawes of this realme: or if he wolde haue hym saued from the rigour of the lawes, that he shulde opteyne, if he moughte, of the kyng his father, his gracious pardon, wherby no lawe or justyce shulde be derogate. With whiche answer the prince nothyng appeased, but rather more inflamed, endeuored him selfe to take away his seruant. The iuge considering the perillous example, and inconuenience that mought therby insue, with a valyant spirite and courage, commaunded the prince vpon his alegeance, to leave the prisoner, and depart his way. With which commaundment the prince being set all in a fury, all chafed and in a terrible maner, came vp to the place of iudgement, men thynking that he wold haue slayne the iuge, or haue done to hym some damage; but the iuge sittynge styll without mouing, declaring the maiestie of the kynges place of iugement, and with an assured and bolde countenance, had to the prince, these wordes followyng:—

“ Syr,

“ Syr, remembre yourselfe, I kepe here the place
“ of the kyng your souerein lorde and father, to
“ whom ye owe double obedience, wherefore este-
“ soones in his name, I charge you desyste of your
“ wylfulnes and vnlawfull enterprise, & from hense-
“ forth give good example to those, whyche hereafter
“ shall be your propre subjectes. And now, for
“ your contempte and disobedience, go you to the
“ prysone of the kynges benche, whereunto I com-
“ mytte you, and remayne ye there prysoner untill
“ the pleasure of the kynge your father be further
“ knowen.”

‘ With whiche wordes beinge abashed, and also
wondrynge at the meruaylous grauitie of that wor-
shypfulle justyce, the noble prince layinge his weapon
aparte, doying reuerence, departed, and wente to the
kynges benche, as he was commanded. Whereat his
seruauntes disdaynyne, came and shewed to the kynge
all the hole affaire. Whereat he awyles studyenge,
after as a man all rauyshed with gladnesse, holdyinge,
his eien and handes vp towarde heuen, abraided, say-
ing with a loude voice, “ O mercyfull God, howe
“ moche am I, aboue all other men, bounde to your
“ infinite goodnes, specially for that ye haue gyuen
“ me a iuge, who feareth not to minister iustyce, and
“ also a sonne, who can suffre semblably, and obeye
“ iustyce?”

And here it may be noted, that Shakspeare has
deviated from history in bringing the Chief Justice
and

and Henry V. together, for it is expressly said by Fuller, in his *Worthies in Yorkshire*, and that on the best authority, that Gascoigne died in the life-time of his father, viz. on the first day of November, 14 Henry IV. See Dugd. *Origines Juridic.* in the *Chronica Series*, fol. 54, 56. Neither is it to be presumed but that this laboured defence of his conduct is a fiction of the poet: and it may justly be inferred from the character of this very able lawyer, whose name frequently occurs in the year-book of his time, that, having had spirit and resolution to vindicate the authority of the law, in the punishment of the prince, he disdained a formal apology for an act that is recorded to his honour.

SIR J. HAWKINS.

In the foregoing account of this transaction, there is no mention of the prince's having *struck* Gascoigne, the chief justice.

Holinshed, however, speaking of th ewanton pastime in which he passed his youth, says, that “where on a time hee *stroke the chiefe justice on the face with his fiste*, for emprisoning one of his mates, he was not only committed to straighte prison himselfe by the sayde chiefe justice, but also of his father putte out of the privie counsell, and banished the courte.” Holinshed has here followed Hall.

Our author (as an anonymous critick has observed) might have found the same circumstances in the old play of *King Henry V.*

MALONE.

177. *To trip the course of law,——]* To defeat
the

the process of justice; a metaphor taken from the act of tripping a runner. JOHNSON.

180. *And mock your workings in a second body.*] To treat with contempt your acts executed by a representative. JOHNSON.

182. *—and propose a son:*] *i. e.* Image to yourself a son, contrive for a moment to think you have one. So in *Titus Andronicus*:

“*—a thousand deaths I could propose.*”

STEEVENS.

187. *—so silencing your son:—*] The old copies read:

—soft silencing your son.

STEEVENS.

189. *—in your state,*] In your regal character and office, not with the passion of a man interested, but with the impartialty of a legislator. JOHNSON.

202. *—You did commit me, &c.*] So in the play on this subject, antecedent to that of Shakspeare.

“You sent me to the Fleet; and for revengement,

“I have chosen you to be the protector

“Over my realm.”

STEEVENS.

205. *—remembrance,—*] That is, admonition.

JOHNSON.

213. *My father is gone wild,—*] The meaning seems to be—My *wild* dispositions have ceased on my father's death, and being now as it were buried in his tomb, he and wildness are interred in the same grave.

A pas-

A passage in *K. Henry V.* act i. scene i. very strongly confirms the reading of the text :

“ The courses of his youth promis’d it not :

“ The breath no sooner left his father’s body,

“ But that his *wildness*, mortified in him,

“ Seem’d to *die too*.”

So, in *K. Henry VIII.*

“ And when old time shall lead him to his end,

“ Goodness and he fill up one monument.”

A kindred thought is found in the *Two Gentlemen of Verona* :

“ And so suppose am I ; for in this grave

“ Assure thyself my love is buried.” MALONE.

215. ———*sadly I survive.*] *Sadly* is the same as soberly, seriously, gravely. *Sad* is opposed to *wild*.

JOHNSON.

222. ———*the state of floods,*] *i. e.* The assembly, or general meeting of the *floods* : for all rivers, running to the sea, are there represented as holding their sessions. This thought naturally introduced the following :

Now call we our high court of parliament.

WARBURTON.

238. ———*a dish of carraways, &c.*] A comfit or confection so called in our author’s time. A passage in *De Vigneul Marville’s Melanges de Histoire et de Litt.* will explain this odd treat : “ Dans le dernier siecle ou l’on avoit le goût delicat, on ne croioit pas pouvoir vivre sans Dragées. Il n’étoit fils de bonne mere, qui n’eut

n'eut son Dragier ; et il est reporté dans l'histoire du duc de Guise, que quand il fut tué à Blois il avoit son Dragier à la main." WARBURTON.

Mr. Edwards has diverted himself with this note of Dr. Warburton's, but without producing a happy illustration of the passage. The dish of *carraways* here mentioned was a dish of apples of that name.

GOLDSMITH.

Whether Dr. Warburton, Mr. Edwards, or Dr. Goldsmith is in the right, I cannot determine, for the following passage in Decker's *Satiromastix* leaves the question undecided :

"By this handful of *carraways* I could never abide to say grace."

"——by these *comfits* we'll let all slide."

"By these *comfits* and these *carraways*: I warrant it does him good to swear."——

"——I am glad, lady Petulate, by this *apple*, that they please you."

That *apples*, *comfits* and *carraways*, at least were distinct things, may be inferred from the following passage in the old bl. let. interlude of the *Disobedient Child*, no date :

"What running had I for *apples* and nuttes,

"What callying for biskettes, *cumfettes* and *carrowaies*."

In *How to chuse a Good Wife from a Bad*, 1630 :

"For *apples carrawaies*, and cheese."

There is a *pear*, however, called a *carraway*, which

L

may

may be corrupted from *caillouel*, Fr. So in the French *Roman de la rose* :

“ Ou la poir de *caillouel*.”

Chaucer, in his version of this passage, says :

“ With *calewies*,” &c. STEEVENS.

It would be easy to prove by several instances, that *carraways* were generally part of the desert in Shakspeare's time. See particularly *Murrell's Cookery*, &c. A late writer however asserts that *carraways* is the name of an *apple* as well known to the *natural* inhabitants of Bath as *nonpareil* is in London, and as generally associated with golden pippins. He observes also, that if Shakspeare had meant *comfits* he would have said, “ a dish of last year's pippins with *carraways*.” — With a dish, &c. clearly means something distinct from the pippins. *Jackson's Thirty Letters*. 8vo. vol. ii. p. 42. REED.

247. — By the mass, —]

“ In elder's time, as ancient custom was,

“ Men swore in weighty causes *by the masse* ;

“ But when the *masse* went down (as others note)

“ Their oathes were, by the crosse of this same groat,” &c.

Springs for Woodcocks, a collection of epigrams, 1606, Ep. 221. STEEVENS.

253. This very natural character of *Justice Silence* is not sufficiently observed. He would scarcely speak a word before, and now there is no possibility of stopping his mouth. He has a *catch* for every occasion :

When

When flesh is cheap, and females dear.

Here the double sense of the word *dear* must be remembered.—*Ever among* is used by Chaucer in the *Romant of the Rose*:

“*Ever among* (sothly to saine)

“*I suffre note and mochil paine.*” FARMER.

261. —*Proface*—] Italian from *profaccio*; *i. e.* much good may it do you. HANMER.

Sir Thomas Hanmer (says Dr. Farmer) is right, yet it is no argument for his author’s Italian knowledge.

Old Heywood, the epigrammatist, addressed his readers long before:

“Readers, reade this thus; for preface, *proface*,

“Much good may it do you,” &c.

So, Taylor the water-poet, in the title of a poem prefixed to his *Praise of Hempseed*:

“A preamble, preatrot, preagallop, preapace, or preface, and *proface*, my masters, if your stomach serve.”

Decker, in his comedy, *If this be not a good play the Devil is in it*, makes Shackle-soule, in the character of Friar Rush, tempt his brethren “with choice of dishes:”

“To which *proface*: with blythe lookes sit yee.”

I am still much in doubt whether there be such an Italian word as *profaccio*. Baretti has it not, and it is more probable that we received it from the French; *proface* being a colloquial abbreviation of the phrase.

—*Bon prou lour face, i. e.* Much good may it do them.
See Cotgrave, in voce *Prou*.

To these instances produced by Dr. Farmer, I may add one more from *Springes for Woodcocks*, a collection of epigrams, 1606, Ep. 110.

“*Proface*, quoth Fulvius, fill us t’other quart.”

And another from Heywood’s *Epigrams*:

“I came to be merry, wherewith merrily

“*Proface*. Have among you,” &c.

Again, in Stowe’s *Chronicle*, p. 538: “—the cardinall came in booted and spurred, all sodainly amongst them, and bade them *proface*.” STEEVENS.

So, in Nashe’s *Apologie for Pierce Penniless*, 1593:

“A preface to courteous minds—as much as to say *proface*, much good may it do you! would it were better for you!”

Sir Thomas Hanmer, as an ingenious friend observes to me, was mistaken in supposing *profaccio*, a regular Italian word, the proper expression being *buon pro vi faccia*, much good may it do you! *Profaccia* is however a *cant* term used by the common people in Italy, though it is not inserted in the best Italian dictionaries.

MALONE.

265. —[the heart’s all.] *i. e.* the intention with which the entertainment is given. The humour consists in making Davy act as master of the house.

JOHNSON.

266. —[my wife *has* all;] Dr. Farmer very acutely observes, that we should read——“my wife’s *as* all,”

i. e.

i. e. as all women are. This affords a natural introduction to what follows. STEEVENS.

267. 'Tis merry in hall, when beards wag all.] Mr. Warton, in his *Hist. of English Poetry*, observes, that this rhyme is found in a poem by Adam Davie, called the *Life of Alexander*:

“Merry swithe it is in halle

“When the berdes waveth alle.” STEEVENS.

This song is mentioned by a contemporary author, “——which done, grace sayd, and the table taken up, the plate presently conveyed into the pantrie; the hall summons this consort of companions (upon payne to dyne with duke Humfrie, or to kisse the hare’s foot) to appear at the first call: where a song is to be sung, the under song or holding whereof is, *It is merrie in Haul where baerdes wags all. The Serving-man’s Comfort*,” 1598. Sign. c. Again, “it is a common proverbe *Its meary in Hall, whan Beardes wag all.*” *Breife Concepte of English Pollicye*, by William Stafford, 1581. Re-printed 1751, as a work of Shakspeare’s. REED.

268. And welcome merry Shrove-tide.] *Shrove-tide* was formerly a season of extraordinary sport and feasting. In the Romish church there was anciently a feast immediately preceding Lent, which lasted many days, called CARNISCAPIUM. See Carpentier in verb. Supp. Lat. Gloss. Du Cange. tom. I. p. 131. In some cities of France, an officer was annually chosen, called LE PRINCE D’AMOREUX, who presided over the sports of the youth for six days before Ash-Wednesday.

day. Ibid. verb. *Amoratus*, p. 195: and verb. *Cardinalis*, p. 818. Also verb. *Spinetum*, tom. iii. p. 848. Some traces of these festivities still remain in our universities. In the *Percy Houshold-Book*, 1512, it appears, “that the clergy and officers of Lord Percy’s chapel performed a play before his Lordship upon Shrowftewesday at night.” p. 345. T. WARTON.

274. ———*leather-coats*———] The apple commonly denominated russetine, in Devonshire is called the *buff-coat*. HENLEY:

285. *Fill the cup, &c.*] This passage has hitherto been printed as prose, but I am told that it makes a part of an old song, and have therefore restored it to its metrical form. STEEVENS.

291. ———*cavaleroes*———] This was the term by which an airy, splendid, irregular fellow was distinguished. The soldiers of king Charles were called Cavaliers, from the gait which they affected in opposition to the sour faction of the parliament.

JOHNSON.

305. *Do me right, &c.*] To do a man right and to do him reason, were formerly the usual expressions in pledging healths. He who drank a bumper, expected a bumper should be drank to his toast.

So, in Ben Jonson’s *Silent Woman*, Captain Otter says in the drinking scene:

“Ha’ you done me right, gentlemen?”

Again, in *The Bondman* by Massinger:

“These glasses contain nothing;——do me right,

“As ere you hope for liberty.” STEEVENS.

It

It was the custom of the good fellows in Shakspeare's days to drink a very large draught of wine, and sometimes a less palatable potation, on *their knees*, to the health of their mistress. He who performed this exploit was dubb'd a *knight* for the evening.

So, in the *Yorkshire Tragedy*, 1608 :

“ They call it knighting in London, when they *drink upon their knees*.——Come follow me; I'll give you all the *degrees* of it in order.” MALONE.

306. ——*Samingo*.——] He means to say, *San Domingo*. HANMER.

Unless *Silence* calls *Falstaff* St. Dominic from his fatness, and means, like Dryden, to sneer at sacerdotal luxury, I can give no account of the word. In one of Nashe's plays, entitled, *Summer's last Will and Testament*, 1600, Bacchus sings the following catch :

“ Monsieur Mingo, for quaffing doth surpass

“ In cup, in can, or glass ;

“ God Bacchus do me right

“ And dub me knight.

“ *Domingo*.”

Domingo is only the burthen of the song.

Again, in *The letting of Humours Blood in the head-vaine : which a new Morisco, daunced by seaven Satyres, upon the bottome of Diogenes Tubbe*,” 1600.

Epigram I.

“ Monsieur *Domingo* is a skilful man,

“ For much experience he hath lately got,

“ Proving

“ Proving more phisicke in an alehouse can
 “ Than may be found in any vintner’s pot ;
 “ Beere he protestes is sodden and refin’d,
 “ And this he speakes, being single-penny-lind.
 “ For when his purse is swolne but sixpence
 bigge,
 “ Why then he sweares :—Now by the Lorde
 I thinke,
 “ All beere in Europe is not worth a figge ;
 “ A cuppe of clarret is the only drinke.
 “ And thus his praise from beer to wine doth
 goe,
 “ Even as his purse in pence doth ebbe and
 flowe.”

STEEVENS.

Samingo, i. e. *San Domingo*, as some of the commentators have rightly observed. But what is the meaning and propriety of the name here, has not yet been shewn. Justice Silence is here introduced as in the midst of his cups : and I remember a black-letter ballad, in which either a *San Domingo*, or a *signior Domingo*, is celebrated for his miraculous feats in drinking. Silence, in the abundance of his festivity, touches upon some old song, in which this convivial *saint* or *signior*, was the *burden*. Perhaps too the pronunciation is here suited to the character.

WARTON.

Of the gluttony and drunkenness of the *Dominicans*, one of their own order says thus, in Weever’s *Funeral Monuments*, p. cxxxi. “ *Sanctus Dominicus sit nobis*
semper

semper amicus, cui canimus—siccatis ante lagenis—fratres qui non curant nisi ventres.” Hence *Domingo* might (as Mr. Steevens remarks) become the burthen of a drinking song. TOLLET.

In Marston's *Antonio and Mellida*, we meet with

“ Do me right, and dub me knight, *Ballurdo*.”

FARMER.

319. ———*but goodman Puff of Barson*.] A little before, William Visor of Wancot is mentioned. Woodmancot and Barton (says Mr. Edward's MSS.) which I suppose are these two places, and are represented to be in the neighbourhood of justice Shallow, are both of them in Berkeley hundred in Glostershire. This, I imagine, was done to disguise the satire a little; for Sir Thomas Lucy, who, by the coat of arms he bears, must be the real justice Shallow, lived at Charlecot near Stratford, in Warwickshire. STEEVENS.

———*goodman Puff of Barson*.] *Barston* is a village in Warwickshire, lying between Coventry and Solihull.

PERCY.

Mr. Tollet has the same observation, and adds, that *Woncot* may be put for *Wolphmancote*, vulgarly *Ovencote*, in the same county. Shakspeare might be unwilling to disguise the satire too much, and therefore mentioned places within the jurisdiction of Sir Thomas Lucy.

STEEVENS.

332. *Let king Copehetua, &c.*] Lines taken from an old bombast play of *King Cophetua*; of whom we learn from Shakspeare, there were ballads too.

WARBURTON.

See

See *Love's Labour's Lost*.

JOHNSON.

333. ———*Scarlet and John*.] This scrap (as Dr. Percy has observed in the first volume of his *Reliques of ancient English Poetry*) is taken from a stanza in the old ballad of *Robin Hood and the Pinder of Wakefield*.

STEEVENS.

343. ———*Bezonian ? speak or die*.] So again Suffolk says in the 2d part of *Henry VI*.

“ Great men oft die by vile Bezonians.”

It is a term of reproach, frequent in the writers contemporary with our poet. *Bisognoso*, a needy person; thence metaphorically, a base scoundrel. THEOBALD.

Nash, in *Pierce Pennylesse his Supplication*, &c. 1595, says: “ Proud lords do tumble from the towers of their high descents, and be trod under feet of every inferior *Besonian*.”

In *The Widow's Tears*, a comedy by Chapman, 1612, the primitive word is used:

“ ———spurn'd out by grooms, like a base *Besogno*.”

And again, in *Sir Giles Goosecap*, a comedy, 1606:

“ ———If he come like to your *Besogno*, you boor, so he be rich, they care not.”

STEEVENS.

350. ———fig me, like

The bragging Spaniard.] To *fig*, in Spanish *higas dar*, is to insult, by putting the thumb between the fore and middle finger. From this Spanish custom we yet say in contempt, “ a fig for you.”

JOHNSON.

So,

So, in *The Shepherd's Slumber*, a song published in *England's Helicon*, 1614 :

“ With scowling browes their follies checke,

“ And so give them the *fig*,” &c. STEEVENS.

352. *What ! is the old king dead ?*

As nail in door ;—] This proverbial expression is oftener used than understood. The *door-nail* is the *nail* on which in ancient *doors* the knocker strikes. It is therefore used as a comparison to any one irrecoverably dead, one who has fallen (as Virgil says) *multa morte*, *i. e.* with abundant death, such as reiteration of strokes on the head would naturally produce. STEEVENS.

372. *Where is the life that late I led, &c.*] Words of an old ballad. WARBURTON.

The same has been already introduced in the *Taming of the Shrew*. STEEVENS.

374. *Enter hostess, &c.*] This stage direction in the quarto edit. of 1600, stands thus: *Enter Sincklo, and three or four officers*. And the name of *Sincklo* is prefixed to those speeches, which in the later editions are given to the *Beadle*. This is an additional proof that *Sincklo* was the name of one of the players. See the note on the *Taming of the Shrew*, act i. sc. i.

TYRWHITT.

378. *—whipping-cheer—*] So in Thomas Newton's *Herball to the Bible*, 8vo. 1587: “—in wedlocke all pensive sullenness and lowring cheer ought to be utterly excluded,” &c.

Again, in the ancient bl. let. ballad, entitled, *O, yes, &c.*

“ And if he chance to scape the rope,

“ He shall have *whipping-cheere*.” STEEVENS.

381. Nut-hook, &c.] It has been already observed on the *Merry Wives of Windsor*, that *nut-hooks* seem to have been in those times a name of reproach for a catch-poll. JOHNSON.

A *nut-hook* was, I believe, a person who stole linen, &c. out at windows by means of a pole with a hook at the end of it. Greene, in his *Arte of Coney-catching*, has given a very particular account of this kind of fraud; so that *nut-hook* was probably as common a term of reproach as rogue is at present. In an old comedy, entitled, *Match me in London*, 1631, I find the following passage——“ She’s the king’s *nut-hook*, that when any filbert is ripe, pulls down the bravest boughs to his hand.”

Again, in the *Three Ladies of London*, 1584: “ To go a fishing with a *cranke* through a window, or to set lime-twigs to catch a pan, pot, or dish.”

Again, in *Albumazar*, 1615:

“ ——picking of locks and *hooking* cloaths out of window.”

Again, in the *Jew of Malta*, by Marlowe, 1633:

“ I saw some bags of money, and in the night I

“ clamber’d up with my *hooks*.”

Hence, perhaps, the phrase *By hook or by crook*, which is as old as the time of Tusser and Spenser. The first

uses it in his husbandry for the month of March; the second in the 3d book of his *Faery Queene*. In the first volume of Holinshed's Chronicle, p. 183, the reader may find the cant titles bestowed by the vagabonds of that age on one another, among which are *hookers*, or anglers; and Decker, in the *Bell-man of London*, 5th edit. 1640, describes this species of robbery in particular.

STEEVENS.

389. ———a dozen of cushions——] *i. e.* to stuff her out, that she might counterfeit pregnancy. So in Massinger's *Old Law*:

“ I said I was with child, &c. Thou said'st it was a cushion,” &c.

Again, in Greene's *Disputation between a He Coney-catcher*, &c. 1592: “ ———to wear a cushion under her own kirtle, and to faine herself with child.”

STEEVENS.

393. ———thou thin man in a censer!] These old censers of thin metal had generally at the bottom the figure of some saint raised up with a hammer, in a barbarous kind of imbossed or chased work. The hunger-starved beadle is compared, in substance, to one of these thin-raised figures, by the same kind of humour that Pistol, in the *Merry Wives*, calls Slender a *laten bilboe*.

WARBURTON.

394. ———blue bottle rogue!——] A name, I suppose, given to the beadle from the colour of his livery.

JOHNSON.

Dr. Johnson is right with respect to the *livery*; but

M

the

the allusion seems to be to the great *flesh fly*, commonly called a *blue bottle*. FARMER.

The same allusion is in *Northward Hoe*, 1607 :

“Now *blue-bottle*! what flutter you for, sea-pie?”

The serving men were anciently habited in *blue*; and this is spoken on the entry of one of them. It was natural for Doll to have an aversion to the colour, as a *blue gown* was the dress in which a strumpet did penance. So, in *The Northern Lass*, 1633 : —“let all the good you intended me be a lockram coif, a *blue gown*, a wheel, and a clean whip.” Mr. Malone confirms Dr. Johnson’s remark on the dress of the beadle, by the following quotation from *Michaelmas Term*, by Middleton, 1607 : “And to be free from the interruption of *blue* beadles and other bawdy officers, he most politickly lodges her in a constable’s house.”

STEEVENS.

396. —half-kirtles.] Probably the dress of the prostitutes of that time. JOHNSON.

A *half-kirtle*, was perhaps the same kind of thing as we call at present a short-gown, or a bed-gown.—There is a proverbial expression now in use which may serve to confirm it. When a person is loosely dressed, they say—Such a one looks like a w—— in a bed-gown. See *Westward Hoe*, by Decker and Webster, 1612 : —“forty shillings I lent her to redeem two *half-silk kirtles*.”

STEEVENS.

The dress of the courtezans of the time confirms Mr. Steevens’s observation. So, in *Michaelmas Term*
by

by Middleton, 1607: "Dost dream of virginity now? remember a *loose-bodied* gown, wench, and let it go."

Again, in *SKIALETHEIA, or a shadow of truth in certain Epigrammes and Satires*, 1598:

"———my muse

"———keeps decorum to the times,

"To women's *loose gowns* suiting her *loose rhimes*."

MALONE.

See a note on act ii. l. 720.

* * *

403. ——*thou atomy, thou!*] *Atomy* for *anatomy*. *Atomy* or *otamy* is sometimes used by the ancient writers, where no blunder or depravation is designed.

So, in *Look about you*, 1600:

"For thee, for thee, thou *otamie* of honour,

"Thou worm of majesty."—— STEEVENS.

The preceding expression seems to confirm Mr. Steevens's explanation. But whether the *Otamies* of Surgeon's Hall were known at this time, may perhaps be questioned. *Atomy* is perhaps here the motes or atoms in the sun-beams, as the poet himself calls them, speaking of queen's Mab's chariot:

"Drawn with a beam of little *Atomies*."

Romeo and Juliet.

And *Otamie* of honour may very easily be so understood.

WHALLEY.

403. ——*you rascal!*] In the language of the forest, *lean deer* were called *rascal deer*.

STEEVENS.

406. *More rushes, &c.*] It has been already observ-

M ij

ed,

ed, that, at ceremonial entertainments, it was the custom to strew the floor with rushes. *Caius de Ephemera*.

JOHNSON.

424. *It doth, it doth, it doth.*] The two little answers here given to Pistol, are transferred by Sir T. Hanmer to Shallow, the repetition of *it doth* suits Shallow best.

JOHNSON.

434. *'Tis all in every part.*] The sentence alluded to is :

“ ‘Tis all in all, and all in every part.”

And so doubtless it should be read. ‘Tis a common way of expressing one’s approbation of a right measure to say, *'tis all in all*. To which this fantastick character adds, with some humour, *and all in every part* ; which both together, make up the philosophick sentence, and complete the absurdity of Pistol’s phraseology.

WARBURTON.

446. *God save thy grace, king Hal!—*] A similar scene occurs in the anonymous Henry V. Falstaff and his companions address the king in the same manner, and are dismissed as in this play of Shakspeare.

STEEVENS.

447. *—most royal imp of fame!*] The word *imp* is perpetually used by Ulpian Fulwell, and other ancient writers, for progeny :

“ And were it not thy royal *impe*

“ Did mitigate our pain,” &c.

Here Fulwell addresses Anne Boleyn, and speaks of the young Elizabeth.

Again,

Again, in *Claudius Tiberius Nero*, 1607 :

“ Young *imps* of honour.”

Imp-yn is a Welch word, and primitively signifies a sprout sucker. So, in the tragedy of *Darius*, 1603 :

“ Like th’ ancient trunk of some disbranched tree

“ Which *Æol*’s rage hath to confusion brought,

“ Disarm’d of all those *imps* that sprung from me,

“ Unprofitable stock, I serve for nought.”

Again, in Thomas Newton’s *Herball to the Bible*, 8vo. 1587, there is a chapter on “ shrubs, shootes, stippes, graffes, sets, sprigges, boughs, branches, twigs, yoong *imps*, spray, and buds. STEEVENS.

456. ———profane ;] In our author it often signifies *love of talk* without the particular idea now given it. So, in *Othello* : “ Is he not a *profane* and very liberal counsellor.” JOHNSON.

459. ———*know the grave doth gape*

For thee thrice wider than for other men :—

Reply not to me with a fool-born jest ;] Nature is highly touched in this passage. The king having shaken off his vanities, schools his old companion for his follies with great severity : he assumes the air of a preacher ; bids him fall to his prayers, seek grace, and leave gormandizing. But that word unluckily presenting him with a pleasant idea, he cannot forbear pursuing it. *Know, the grave doth gape for thee thrice wider, &c.* and is just falling back into Hal, by an humorous allusion to Falstaff’s bulk ; but he per-

ceives it immediately, and fearing Sir John should take the advantage of it, checks both himself and the knight, with

Reply not to me with a fool-born jest ;

and so resumes the thread of his discourse, and goes moralizing on to the end of the chapter. Thus the poet copies nature with great skill, and shews us how apt men are to fall back into their old customs, when the change is not made by degrees, and brought into a habit, but determined of at once on the motives of honour, interest, or reason. WARBURTON.

471. *Not to come near our person by ten miles.*] Mr. Rowe observes, that many readers lament to see Falstaff so hardly used by his old friend. But if it be considered, that the fat knight has never uttered one sentiment of generosity, and with all his power of exciting mirth, has nothing in him that can be esteemed, no great pain will be suffered from the reflection, that he is compelled to live honestly, and maintained by the king, with a promise of advancement when he shall deserve it.

I think the poet more blameable for Poins, who is always represented as joining some virtues with his vices, and is therefore treated by the prince with apparent distinction, yet he does nothing in the time of action ; and though after the bustle is over he is again a favourite, at last vanishes without notice. Shakspeare certainly lost him by heedlessness, in the multiplicity
of

of his characters, the variety of his action, and his eagerness to end the play. JOHNSON.

The dismissal of Falstaff was founded on a historical fact. Stowe says, that “ K. Henry, after his coronation, called unto him all those young lords and gentlemen that were the followers of his young acts, to every one of whom he gave rich gifts ; and then commanded, that as many as would change their manners, as he intended to do, should abide with him in his court ; and to all that would persevere in their former like conversation, he gave express commandment, upon pain of their heads, never after that day to come in his presence.”

In the play of *Sir John Oldcastle* (with Shakspeare's name prefixed to it, 1600), *K. Henry V.* is made to enquire after his old companions, as if they were still carrying on their former occupations: “ Where the devil are all my old thieves? Falstaff, that villain, is so fat, he cannot get on's horse; but methinks Poins and Peto should be stirring hereabouts.” STEEVENS,

498. —to the Fleet;] I do not see why *Falstaff* is carried to the *Fleet*. We have never lost sight of him since his dismissal from the king; he has committed no new fault, and therefore incurred no punishment; but the different agitations of fear, anger and surprize in him and his company, made a good scene to the eye; and our author, who wanted them no longer on the stage, was glad to find this method of sweeping them away. JOHNSON.

515. — *I heard a bird so sing,*] This phrase, which I suppose to be proverbial, occurs in the ancient ballad of *The Rising in the North*:

“ *I heare a bird sing in mine eare,*

“ *That I might either fight or flee.*” STEEVENS.

516. I fancy every reader, when he ends this play, cries out with Desdemona, “ O most lame and impotent conclusion!” As this play was not, to our knowledge, divided into acts by the author, I could be content to conclude it with the death of Henry the Fourth.

In that Jerusalem shall Harry die.

These scenes, which now make the fifth act of *Henry the Fourth*, might then be the first of *Henry the Fifth*; but the truth is, that they do unite very commodiously to either play. When these plays were represented, I believe they ended as they are now ended in the books; but Shakspeare seems to have designed that the whole series of action, from the beginning of *Richard the Second*, to the end of *Henry the Fifth*, should be considered by the reader as one work, upon one plan, only broken into parts by the necessity of exhibition.

None of Shakspeare's plays are more read than the *First and Second Parts of Henry the Fourth*. Perhaps no author has ever in two plays afforded so much delight. The great events are interesting, for the fate of kingdoms depends upon them; the slighter occurrences are diverting, and except one or two, sufficiently probable; the incidents are multiplied with wonderful

ful fertility of invention, and the characters diversified with the utmost nicety of discernment, and the profoundest skill in the nature of man.

The prince, who is the hero both of the comick and tragick part, is a young man of great abilities and violent passions, whose sentiments are right, though his actions are wrong; whose virtues are obscured by negligence, and whose understanding is dissipated by levity. In his idle hours he is rather loose than wicked; and when the occasion forces out his latent qualities, he is great without effort, and brave without tumult. The trifler is roused into a hero, and the hero again reposes in the trifler. This character is great, original, and just.

Percy is a rugged soldier, choleric and quarrelsome, and has only the soldier's virtues, generosity and courage.

But Falstaff unimitated, unimitable Falstaff, how shall I describe thee? thou compound of sense and vice; of sense which may be admired but not esteemed; of vice which may be despised, but hardly detested. Falstaff is a character loaded with faults, and with those faults, which naturally produce contempt. He is a thief and a glutton, a coward and a boaster, always ready to cheat the weak, and prey upon the poor; to terrify the timorous, and insult the defenceless. At once obsequious and malignant, he satirizes in their absence those whom he lives by flattering. He is familiar with the prince only as an agent of vice, but of this familiarity he

he is so proud, as not only to be supercilious and haughty with common men, but to think his interest of importance to the duke of Lancaster. Yet the man thus corrupt, thus despicable, makes himself necessary to the prince that despises him, by the most pleasing of all qualities, perpetual gaiety, by an unfailing power of exciting laughter, which is the more freely indulged, as his wit is not of the splendid or ambitious kind, but consists in easy scapes or sallies of levity, which make sport, but raise no envy. It must be observed, that he is stained with no enormous or sanguinary crimes, so that his licentiousness is not so offensive but that it may be borne for his mirth.

The moral to be drawn from this representation is, that no man is more dangerous than he that, with a will to corrupt, hath the power to please; and that neither wit nor honesty ought to think themselves safe with such a companion, when they see Henry seduced by Falstaff. JOHNSON.

THE EPILOGUE.

THIS Epilogue was merely occasional, and alludes to some theatrical transaction. JOHNSON.

Line 19. All the gentlewoman, &c.] The trick of influencing one part of the audience by the favour of the other, has been played already in the epilogue to *As You like It*. JOHNSON.

26. ———and make you merry with fair Katharine of France:——] I think this is a proof that the French scenes in *Henry V.* however unworthy of our author, were really written by him. It is evident from this passage, that he had at this time formed the plan of that play; and how was *fair Katharine* to make the audience merry, but by speaking broken English? The conversation and courtship of a great princess, in the usual style of the drama, was not likely to afford any merriment.

TYRWHITT.

27. ———where, for any thing I know, Falstaff shall die of a sweat, unless already he be killed with your hard opinions; for Oldcastle died a martyr, and this is not the man.] I do not believe that there is any allusion here to the old play of *King Henry V.* in which there is a character called Sir John Oldcastle. Shakspeare, I think, meant only to say, that “Falstaff may perhaps die of his debaucheries in France, (having mentioned Falstaff’s death, he then with his usual licence uses the word in a metaphorical sense, adding,)—“unless he be already killed by the hard and unjust opinions” of those who imagined the knight’s character was intended as a ridicule on Sir John Oldcastle, the good Lord Cobham. This our author disclaims; reminding the audience, that there can be no ground for such a supposition. I call them (says he) *hard and unjust opinions*, “for Oldcastle was no debauchee, but a protestant martyr, and our Falstaff is not the man;” i. e. has no allusion whatsoever to him.

Shakspeare

Shakspeare seems to have been hurt at some report that his inimitable character (like the despicable buffoon of the old play already mentioned, whose dress and figure resembled that of Falstaff); was meant to throw an imputation on the memory of lord Cobham; which in the reign of so zealous a friend to the Protestant cause, as Elizabeth, would not have been easily pardoned, either at court, or by the people in general.

MALONE.

32. I wonder no one has remarked, at the conclusion of the Epilogue, that it was the custom of the old players, at the end of their performance, to pray for their patrons. Thus at the end of *New Custom* :

“ Preserve our noble Q. Elizabeth, and her council all.”

And in *Locrine* :

“ So let us pray for that renowned maid,” &c.
And in Middleton’s *Mad World my Masters* : “ This shows like kneeling after the play ; I praying for my lord *Overmuch* and his good countess, our honourable lady and mistress.”

FARMER.

Thus at the end of Preston’s *Cambyzes* :

“ As duty binds us, for our noble queene let us pray,

“ And for her honourable council, the truth that they may use,

“ To practise justice, and defende her grace eche day ;

“ To maintaine God’s word they may not refuse,

“ To correct all those that would her grace and
 grace’s laws abuse :

“ Beseeching God over us she may reign long,

“ To be guided by trueth and defended from
 wrong.”

“ Amen, q. Thomas Preston.”

So, at the end of *All for Money*, a morality, by T.
 Lupton, 1578 :

“ Let us pray for the queen’s majesty our sovereign
 governour,

“ That she may reign quietly according to God’s
 will,” &c.

Again, at the end of *Lusty Juventus*, a morality, 1561:

“ Now let us make our supplications together,

“ For the prosperous estate of our noble and vir-
 tuous king,” &c.

Again, at the end of the *Disobedient Child*, an inter-
 lude by Thomas Ingeland, bl. let. no date :

“ Here the rest of the players come in, and kneel
 down altogyther, eche of them sayinge one of these
 verses :

“ And last of all to make[an end,

“ O God to thee we most humbly praye

“ That to queen Elizabeth thou do sende

“ The lyvely pathe and perfect waye,” &c. &c.

Lastly, Sir John Harrington’s *Metamorphoses of Ajax*,
 1596, finishes with these words : “ But I will neither
 end with sermon nor prayer, lest some wags liken me
 to my L. () players, who when they have

N

ended

ended a baudie comedy, as though that were a preparative to devotion, kneele down solemnly, and pray all the companie to pray with them for their good lord and maister."

Almost all the ancient interludes I have met with, conclude with some solemn prayer for the king or queen, house of commons, &c. Hence perhaps the *Vivant Rex et Regina*, at the bottom of our modern play-bills. STEEVENS.

THE END.



ANNOTATIONS

AND

THE VARIOUS COMMENTATORS

ON

WILL SHAKSPERE

VICTOR BASHA

1882

NEW YORK

AND

NEW YORK

1882

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

TWELFTH NIGHT.

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

L O N D O N :

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES.

M D C C L X X V I I .

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MDCCLXXII.



ANNOTATIONS
UPON
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ACT I.

*Line 4. THAT strain again ;—it had a dying fall :
O, it came o'er my ear like the sweet south,
That breathes upon a bank of violets,
Stealing, and giving odour.—]* Among the

beauties of this charming similitude, its exact propriety is not the least. For, as a south wind, while blowing over a violet-bank, wafts away the odour of the flowers, it, at the same time, communicates its own sweetness to it ; so the soft affecting musick, here described, though it takes away the natural, sweet tranquillity of the mind, yet, at the same time, it communicates a new pleasure to it. Or, it may allude to

another property of musick, where the same strains have a power to excite pain or pleasure, as the state is in which it finds the hearer. WARBURTON.

Milton, in his *Paradise Lost*, b. iv. has very successfully introduced the image :

“ ———now gentle gales,

“ Fanning their odoriferous wings, dispense

“ Native perfumes, and whisper whence they stole

“ Those balmy spoils.”

STEEVENS.

6. ———*That breathes upon a bank of violets—*] Here Shakspeare makes the south steal odour from the violet. In his 99th *Sonnet* the violet is made the thief :

“ The forward violet thus did I chide :

“ Sweet thief, whence didst thou steal thy sweet that smells,

“ If not from my love’s breath ?” MALONE.

———*the sweet south,*] The old copy reads———*sweet sound*, which Mr. Rowe changed into *wind*, and Mr. Pope into *south*. STEEVENS.

12. *Of what validity and pitch soever,*] *Validity* is here used for *value*. MALONE.

14. ———*so full of shapes is fancy,*
That it alone is high-fantastical.] *High fantastical*, means *fantastical to the height*.

So, in *All’s Well that ends Well* :

“ My *high-repeated* blames

“ Dear sovereign, pardon me.” STEEVENS.

22. *That instant was I turn’d into a hart;*] This image evidently alludes to the story of Acteon, by which

which Shakspeare seems to think men cautioned against too great familiarity with forbidden beauty. Acteon, who saw Diana naked, and was torn in pieces by his hounds, represents a man, who indulging his eyes, or his imagination, with the view of a woman that he cannot gain, has his heart torn with incessant longing: an interpretation far more elegant and natural than that of Sir Francis Bacon, who, in his *Wisdom of the Ancients*, supposes this story to warn us against enquiring into the secrets of princes, by shewing, that those who know that which for reasons of state is to be concealed, will be detected and destroyed by their own servants.

JOHNSON.

Thus, S. Daniel, *Sonnet V.* edit. 1623 :

- “ Whilst youth and error led my wandring mind,
 “ And set my thoughts in heedless ways to
 range ;
 “ All unawares, a Goddesse chaste I finde,
 “ (Diana like) to work my sudden change.
 “ For her no sooner had mine eyes bewray’d,
 “ But with disdainne to see me in that place,
 “ With fairest hand, the sweet unkindest maid
 “ Cast water-cold disdaine upon my face ;
 “ Which turn’d my sport into a hart’s despaire,
 “ That still is chac’d, while I have any breath,
 “ By my own thoughts, set on me by my faire :
 “ My thoughts (like hounds) pursue me to my death.
 “ Those that I fostered of mine own accord,
 “ Are made by her to murther thus their lord.”

ANONYMOUS, of Christ Church, Oxford.

27. *The element itself, till seven years hence,*] This is the reading of some modern editor. All the old copies read :

The element itself, till seven years *heat*——.

Might not our author have used *heat* for *heated*? The air, till it shall have been warmed by seven revolutions of the sun, shall not, &c.

So, in *King John* :

“The iron of itself, though *heat* red hot——.”

Again, in *Macbeth* :

“——And this report

“Hath so *exasperate* the king——.” MALONE.

34. *O, she that hath a heart of that fine frame,*

To pay this debt of love but to a brother,

How will she love, when the rich golden shaft

Hath kill'd the flock of all affections else

That live in her !——] Dr. Hurd observes, that *Simo*, in the *Adrian* of *Terence*, reasons on his son's concern for *Chrysis* in the same manner :

“Nonnunquam conlacrymabat : placuit tum id mihi,

“Sic cogitabam : hic parvæ consuetudinis

“Causa hujus mortem tam fert familiariter :

“Quid si ipse amâset ? quid mihi hic faciet patri ?”

——*the flock of all affections*——

So, in *Sidney's Arcadia* : “——has the *flock* of unspeakable virtues.” STEEVENS.

39. *These sovereign thrones,——]* We should read—three *sovereign thrones*. This is exactly in the manner

manner of Shakspeare. So, afterwards, in this play,
*Thy tongue, thy face, thy limbs, actions, and spirit, do
 give thee five-fold blazon.* WARBURTON.

40. *Her sweet perfections*——] We should read, and
 point it thus: (*O sweet perfection!*) WARBURTON.

There is no occasion for this new pointing, as the
 poet does not appear to have meant exclamation.
Liver, brain, and heart, are admitted in poetry as the
 residence of *passions, judgment, and sentiments*. These
 are what Shakspeare calls, *her sweet perfections*. STEEVENS.

(*Her sweet perfections*) *with one self-same king!*] The
 original and authentick copy reads—with one *self* king.
Same was added unnecessarily by the editor of the
 second folio, who, in many instances, appears to have
 been equally ignorant of our author's language and
 metre. The verse is not defective; *perfections* being
 used as a quadrisyllable. So in a subsequent scene:

“Methinks I feel this youth's *perfections*.”

Self king is *king o'er herself*; one who reigns absolute
 in her bosom. In *Love's Labour's Lost* we have *self-*
sovereignty. MALONE.

43. *Enter Viola*.——] *Viola* is the name of a lady
 in the fifth book of *Gower de Confessione Amantis*.

STEEVENS.

52. ——and that *poor number sav'd with you*,] We
 should rather read——*this* poor number. The old
 copy has *those*. The sailors who were saved enter
 with the captain.

85. *And might not be deliver'd, &c.*] I wish I
 might not be *made publick* to the world, with regard to
 the

the *state* of my birth and fortune, till I have gained a *ripe opportunity* for my design.

Viola seems to have formed a very deep design with very little premeditation : she is thrown by shipwreck on an unknown coast : hears that the prince is a batchelor, and resolves to supplant the lady whom he courts. JOHNSON.

99. ———*I'll serve this duke ;*] Viola is an excellent schemer, never at a loss ; if she cannot serve the lady, she will serve the duke. JOHNSON.

103. *That will allow me*——] To *allow* is to *approve*. See note on *King Lear*, act II. sc. iv.

STEEVENS.

110. ———*care's an enemy to life.*] Alluding to the old proverb, *Care will kill a cat*. STEEVENS.

128. ———*as tall a man*——] *Tall* means *stout, courageous*. So in *Wily Beguiled*:

“ Ay, and he is a *tall fellow*, and a man of his hands too.”

Again :

“ If he do not prove himself *as tall* a man as he.”

STEEVENS.

133. ———*viol-de-gambo*,——] The *viol-de-gambo* seems, in our author's time, to have been a very fashionable instrument. In *The Return from Parnassus*, 1606, it is mentioned, with its proper derivation :

“ Her *viol-de-gambo* is her best content,

“ For 'twixt her s she holds her instrument.”

COLLINS.

So,

So in the induction to the *Mal-content*, 1606:

“——come sit *between my legs* here.

“No indeed, cousin, the audience will then take me for a *viol-de-gambo*, and think that you play upon me.”

In the old dramattick writers, frequent mention is made of a *case of viols*, consisting of the *viol-de-gambo*, the tenor and the treble.

See Sir John Hawkins's *Hist. of Musick*, vol. IV. p. 32, n. 338, wherein is a description of a *case*, more properly termed a *chest of viols*. STEEVENS.

148. ——*a coystril*——] *i. e.* a coward cock. It may however be a *kestrill*, or a bastard hawk; a kind of stone hawk. So in *Arden of Feversham*, 1592:

“———as dear

“As ever *coystril* bought so little sport.”

STEEVENS.

A *coystril* is a paltry groom, one only fit to carry arms, but not to use them. So, in Holinshed's *Description of England*, vol. I. p. 162. “*Costerels*, or bearers of the armes of barons or knights.” Vol. III. p. 248. “So that a knight with his esquire and *coistrell* with his two horses.” P. 272, “women, lackies, and *coisterels*, are considered as the warlike attendants on an army.” So again, in p. 127, and 217 of his *Hist. of Scotland*. For its etymology, see *Coustille* and *Coustillier* in Cotgrave's *Dictionary*. TOLLET.

150. ——*like a parish-top*.——] This is one of the customs now laid aside. A large top was formerly kept in every village, to be whipped in frosty weather,

weather, that the peasants might be kept warm by exercise, and out of mischief, while they could not work. STEEVENS.

“To sleep like a *town-top*,” is a proverbial expression. A top is said to *sleep*, when it turns round with great velocity, and makes a smooth humming noise.

BLACKSTONE.

150. — *Castiliano volgo* ;—] We should read *volto*. In English, put on your *Castilian* countenance ; that is, your grave, solemn looks. The Oxford editor has taken my emendation : But, by *Castilian countenance*, he supposes it meant most civil and courtly looks. It is plain, he understands gravity and formality to be civility and courtliness. WARBURTON.

Castiliano volgo ;] I meet with the word *Castilian* and *Castilians* in several of the old comedies. It is difficult to assign any particular propriety to it, unless it was adopted immediately after the defeat of the Armada, and became a cant term capriciously expressive of jolity or contempt. *The host*, in the *M. W. of Windsor*, calls Caius a *Castilian king Urinal* ; and in the *Merry Devil of Edmonton*, one of the characters says : “ Ha ! my *Castilian* dialogues ! ” In an old comedy called *Look about you*, 1600, it is joined with another toper’s exclamation very frequent in Shakspeare :

“ And *Rivo* will he cry, and *Castile* too.”

So again, in *Marlow’s Jew of Malta*, 1633 :

“ Hey, *Rivo Castiliano*, man’s a man.”

Again, in the *Stately Moral of the Three Lords of London*, 1590 :

“ Three

“ Three Cavalieros *Castilianos* here,” &c.

Cotgrave, however, informs us, that *Castille* not only signifies the noblest part of Spain, but *contention, debate, brabbling, altercation*. *Il s'oint en Castille. There is a jarre betwixt them; and prendre la Castille pour autrui: To undertake another man's quarrel.*

Mr. Malone observes, that *Castilian* seems likewise to have been a cant term for a finical affected courtier. So, in Marston's *Satires*, 1599:

“ ———The absolute *Castilio*,

“ He that can all the points of courtship shew.”

Again:

“ When some slie golden-slop'd *Castilio*

“ Can cut a manor's strings at *Primero*.”

These passages, and others from the same writer, Mr. Malone supposes to confirm Dr. Warburton's emendation, and Sir T. Hanmer's comment. Marston, however, seems to allude to the famous Balthasar *Castiglioni*, whose most celebrated work was *Il Cortigiano*, or *The Courtier*. STEEVENS.

Mr. Steevens has not attempted to explain *volgo*, nor perhaps can the proper explanation be given, unless some incidental application of it may be found in connexion with *Castiliano*, where the context defines its meaning. Sir Toby here, having just declared that he would persist in drinking the health of his niece, as long as there was a *passage in his throat* and drink in Illyria, at the sight of Sir Andrew, demands of Maria, with a banter, *Castiliano volgo*. What this was, may be

be probably inferred from a speech in *The Shoemaker's Holiday*, 4to. 1610: “—Away, firke, *scowre thy throat*, thou shalt wash it with *Gastilian licuor*.” HENLEY.

157. Accost, *Sir Andrew*, accost.] To *accost* had a signification in our author's time that the word now seems to have lost. In the second part of *The English Dictionary*, by H. C. 1655, in which the reader, “who is desirous of a more refined and elegant speech,” is furnished with *hard* words, “to draw near,” is explained thus: “To *accost*, appropriate, appropinquate.” See also Cotgrave's Dict. in verb. *accoster*.

MALONE.

164. *Accost, is, front her, board her,——*] I hinted that *board* was the better reading. Mr. Steevens supposed it should then be *bourd with* her; but to the authorities which I have quoted for that reading in Jonson, *Catiline*, æt I. sc. iv. we may add the following:

“I'll *bourd* him straight; how now Cornelio?”

All Fools, æt v. sc. i.

“He brings in a parasite, that flowteth, and *bourdeth* them thus.” *Nash's Lenten Stuff*, 1599.

“I can *board* when I see occasion.”

'Tis pity She's a Whore, p. 38. WHALLEY.

I am still unconvinced that *board* (the naval term) is not the proper reading. It is sufficiently familiar to our author in other places. So in the *Merry Wives*, æt ii. sc. i.

“——unless he knew some strain in me, that I know not myself, he would never have *boarded* me in this fury.

“ Mrs. Ford. Boarding, call you it? I’ll be sure to keep him above deck,” &c. &c. STEEVENS.

Probably *board her*, may mean no more than *salute her, speak to her, &c.* Sir Kenelm Digby, in his *Treatise of Bodies*, 1643, fo. Paris, p. 253, speaking of a blind man says, “ He would at the first *aboard* of a stranger as soone as he spoke to him, frame a right apprehension of his stature, bulke, and manner of making.” REED.

181. *It’s dry, sir.*] What is the jest of *dry hand*, I know not any better than Sir Andrew. It may possibly mean, a hand with no money in it; or, according to the rules of physiognomy, she may intend to insinuate, that it is not a lover’s hand, a moist hand being vulgarly accounted a sign of an amorous constitution.

JOHNSON.

“ But to say you had a dull eye, a sharp nose (the visible marks of a shrew); a *dry hand*, which is the sign of a bad liver, as he said you were, being toward a husband too, this was intolerable.”

Monsieur, D’Olive, 1606.

Again, in Decker’s *Honest Whore*, 1635: “ Of all *dry-fisted* knights, I cannot abide that he should touch me.”

Again, in *Westward-Hoe*, by Decker and Webster, 1606: “ —Let her marry a man of a melancholy complection, she shall not be much troubled by him. My husband has a *hand* as *dry* as his brains,” &c. The Chief Justice likewise, in the second part of *K. Hen. IV.* enumerates a *dry hand* among the characteristics of debility and age. Again, in *Antony and*

B

Cleopatra,

Cleopatra, Charmian says: “——if an *oily palm* be not a *fruitful prognostication*, I cannot scratch mine ear.” All these passages will serve to confirm Dr. Johnson’s latter supposition. STEEVENS.

206. In former copies:——*thou seest, it will not cool my nature.*] The emendation by Theobald.

STEEVENS.

226. ——*and yet I will not compare with an old man.*] *Ague-check*, though willing enough to arrogate to himself such experience as is commonly the acquisition of age, is yet careful to exempt his person from being compared with its bodily weakness. In short, he would say with Falstaff:——“*I am old in nothing but my understanding.*” STEEVENS.

235. ——*mistress Mall’s picture?*——] The real name of the woman whom I suppose to have been meant by *Sir Toby*, was *Mary Frith*. The appellation by which she was generally known, was *Mall Cutpurse*. She was at once an *hermaphrodite*, a prostitute, a bawd, a bully, a thief, a receiver of stolen goods, &c. &c. On the books of the Stationers’ Company, August 1610, is entered——“A Book called the *Madde Pranks of Merry Mall* of the Bankside, with her walks in man’s apparel, and to what purpose. Written by John Day.” *Middleton* and *Decker* wrote a comedy, of which she is the heroine. In this, they have given a very flattering representation of her, as they observe in their preface, that “it is the excellency of a writer to leave things better than he finds them.”

The

The title of the piece is—*The Roaring Girl, or, Moll Cut-purse; as it hath been lately acted on the Fortune Stage, by the Prince his Players, 1611.* The frontispiece to it contains a full length of her in man's clothes, smoaking tobacco. *Nath. Field*, in his *Amends for Ladies*, another comedy, 1618, gives the following character of her :

“ —Hence lewd impudent,

“ I know not what to term thee, man or woman,

“ For nature, shaming to acknowledge thee

“ For either, hath produced thee to the world

“ Without a sex : Some say that thou art woman ;

“ Others, a man : to many thou art both

“ Woman and man ; but I think rather neither ;

“ Or man, or horse, as Centaur old was feign'd.”

A life of this woman was likewise published, 12mo. in 1662, with her portrait before it in a male habit ; an ape, a lion, and an eagle before her. As this extraordinary personage appears to have partook of both sexes, the *curtain* which *Sir Toby* mentions would not have been unnecessarily drawn before such a picture of her as might have been exhibited in an age, of which neither too much delicacy or decency was the characteristic.

STEEVENS.

It appears from many passages in the old English plays, that, in our author's time, curtains were hung before *all* pictures of any value. So, in *Vittoria Corombona*, a tragedy, by Webster, 1612 :

“ I yet but draw the *curtain*——now to your
picture.”

Bij

In

In a MS. letter in the British Museum, from John Chamberlain to Mr. Carlton, dated Feb. 2, 1611-12, the following account is given of this woman's doing penance : " This last Sunday *Moll Cutpurse*, a notorious baggage that used to go in man's apparel, and challenged the field of diverse gallants, was brought to the same place [Paul's Cross], where she wept bitterly, and seemed very penitent ; but it is since doubted she was maudlin drunk, being discovered to have tippel'd of three quarts of sack, before she came to her penance. She had the daintiest preacher or ghostly father that ever I saw in the pulpit, one Radcliffe, of Brazen Nose College in Oxford, a likelier man to have led the revels in some inn of court, than to be where he was. But the best is, he did extreme badly, and so wearied the audience that the best part went away, and the rest tarried rather to hear Moll Cutpurse than him." MALONE.

238. ———*a sink a-pace*,——] i. e. *a cinque-pace* ; the name of a dance, the measures whereof are regulated by the number five. The word occurs elsewhere in our author. SIR J. HAWKINS.

243. ———*flame-coloured stock*.——] The old copy reads——*a dam'd colour'd stock*. Stockings were in Shakspeare's time, called *stocks*. So, in *Jack Drum's Entertainment*, 1601 :

" ———or would my silk *stock* should lose his gloss else."

The same solicitude concerning the furniture of the legs

legs makes part of master Stephen's character in *Every Man in his Humour* :

“ I think my leg would show well in a silk hose.”

STEEVENS.

Taurus ?*that's sides and heart.*] Alluding to the medical astrology still preserved in Almanacks, which refers the affections of particular parts of the body to the predominance of particular constellations. JOHNSON.

285. ———*a woman's part.*] That is, thy proper part in a play would be a woman's. Women were then personated by boys. JOHNSON.

293. ———*a barrfull strife!*] *i. e.* a contest full of impediments. STEEVENS.

300. ———*fear no colours.*] This expression frequently occurs in the old plays. So, in Ben Jonson's *Sejanus*. The persons conversing are Sejanus, and Eudemus the physician to the princess Livia :

“ *Sej.* You minister to a royal lady then ?

“ *Eud.* She is, my lord and fair.

“ *Sej.* That's understood.

“ Of all their sex, who are or would be so ;

“ And those that would be, physick soon can make e'm :

“ For those that are, their beauties *fear no colours.*”

Again, in the *Two Angry Women of Abington*, 1599 :

“ ———are you disposed, Sir ?———

“ Yes indeed : I *fear no colours* ; change sides,
Richard.”

STEEVENS.

303. ———*lenten answer* :] A *lenten* answer, means a *short* and *spare* one, like the commons in *Lent*. So, in *Hamlet*: “———what *lenten* entertainment the players shall receive from you.” STEEVENS.

313. Marry, a good hanging, &c.] The first and authentick copy reads—*Many* a good hanging, &c. There is clearly no need of change. *Marry* is an innovation introduced by Mr. Theobald. MALONE.

315. ———*and, for turning away, let summer bear it out.*] This seems to be a pun from the nearness in the pronunciation of *turning away*, and *turning of whey*.

I found this observation among some papers of the late Dr. Letherland, for the perusal of which I am happy to have an opportunity of returning my particular thanks to Mr. Glover, the author of *Medea* and *Leonidas*, by whom, before, I had been obliged only in common with the rest of the world.

I am yet of opinion that this note, however specious, is wrong, the literal meaning being easy and apposite. *For turning away, let summer bear it out.* It is common for unsettled and vagrant serving-men, to grow negligent of their business towards summer; and the sense of the passage is, *if I am turned away, the advantages of the approaching summer will bear out, or support, all the inconveniencies of dismissal; for I shall find employment in every field, and lodging under every hedge.*

STEEVENS.

330. ———*Better a witty fool, than a foolish wit.*——] Hall, in his *Chronicle*, speaking of the death of Sir Thomas

Thomas Moore, says, “that he knows not whether to call him *a foolish wise man*, or *a wise foolish man*.”

JOHNSON.

336. ———*Madonna*,————] Ital. mistress, dame. So, *La Madonna*, by way of pre-eminence, the *Blessed Virgin*. STEEVENS.

392. *Now Mercury indue thee with leasing, for thou speakest well of fools!*] *May Mercury teach thee to lie, since thou liest in favourof fools.* JOHNSON.

427. ———*above heat*————] *i. e.* above the state of being warm in a proper degree. STEEVENS.

443. ———*stand at your door like a sheriff's post*,————] It was the custom for that officer to have large *posts* set up at his door, as an indication of his office. The original of which was, that the king's proclamations, and other publick acts, might be affixed thereon by way of publication. So, Jonson's *Every Man out of his Humour* :

“—————put off

“To the lord Chancellor's tomb, or the *Shrives posts*.”

So, again, in the old play called *Lingua* :

“Knows he how to become a scarlet gown, hath he a pair of fresh *posts* at his door?”

WARBURTON.

Dr. Letherland was of opinion, that “by this *post* is meant a post to mount his horse from, a horse-block, which, by the custom of the city, is still placed at the sheriff's door.”

In

In the *Contention for Honour and Riches*, a masque by Shirley, 1633, one of the competitors swears

“ By the *Shrive's post*,” &c.

Again, in *A Woman never vex'd*, Com. by Rowley, 1632 :

“ If e'er I live to see thee *sheriff* of London,

“ I'll gild thy painted *posts cum privilegio*.”

STEEVENS.

470. ———*I am very comptible*.——] She begs she may not be treated with scorn, because she is very submissive, even to lighter marks of reprehension.

STEEVENS.

496. ———*skipping*——] Wild, frolick, mad.

JOHNSON.

So, in *K. Henry IV. Part I.*

“ The *skipping* king, he ambled up and down,”
&c.

STEEVENS.

498. ———*I am to hull here*——] To *hull* means to drive to and fro upon the water, without sails or rudder. So, in the *Noble Soldier*, 1634 :

“ That all these mischiefs *hull* with flagging sail.”

STEEVENS.

499. ———*some mollification for your giant*,——] Ladies, in romance, are guarded by giants, who repel all improper or troublesome advances. Viola, seeing the waiting maid so eager to oppose her message, intreats Olivia to pacify her giant.

JOHNSON.

Viola likewise alludes to the diminutive size of *Maria*, who is called, on subsequent occasions, *little villain*, *youngest wren of nine*, &c.

STEEVENS.

530. ———Look you, Sir, such a one I was this present :
is't not well done?] She says, *I was* this present, instead
 of saying *I am* ; because she has once shewn herself,
 and personates the beholder, who is afterwards to make
 the relation. STEEVENS.

535. 'Tis beauty truly blent,——] *i. e.* blended,
 mixed together. *Blent* is the antient participle of the
 verb to *blend*. So, in a *Looking Glass for London and*
England, 1617:

“ ———the beautiful encrease

“ Is wholly *blent*.”

Again, in Spenser's *Faery Queene*, b. i. c. 6.

“ ———for having *blent*

“ My name with guile, and traiterous intent.”

STEEVENS.

531. *If you will lead these graces to the grave,*
And leave the world no copy.] How much
 more elegantly is this thought expressed by Shak-
 spere, than by Beaumont and Fletcher in their *Phi-*
laster :

“ I grieve such virtue should be laid in earth

“ Without an heir.”

Shakspeare has copied himself in his 11th sonnet :

“ She carv'd thee for her seal, and meant
 thereby.

“ Thou should'st print more, nor let that copy
 die.”

Again, in the 3d Sonnet :

“ Die single, and thine image dies with thee.”

STEEVENS.

Again,

Again, in his 9th Sonnet :

“ Ah! if thou issueless shall hap to die,
 “ The world will hale thee like a makeless wife;
 “ The world will be thy widow, and still weep
 “ *That thou no form of thee hast left behind.*”

Again, in the 13th Sonnet :

“ O that you were yourself! but, love, you are
 “ No longer yours than you yourself here live :
 “ Against this coming end you should prepare,
 “ *And your sweet semblance to some other give.*”

MALONE.

553. ———with *fertile tears*,] *With*, which is not in the old copy, was added by Mr. Pope to supply the metre. I am not sure that it is necessary. Our author might have used *tears* as a dissyllable, like *fire*, *hour*, *sire*, &c.

With adoration's fertil tears, i. e. with the copious tears that unbounded and adoring love pours forth.

MALONE.

554. *With groans that thunder love with sighs of fire.*] This line is worthy of Dryden's *Almanzar*; and, if not said in mockery of amorous hyperboles, might be regarded as a ridicule on a passage in Chapman's translation of the first book of *Homer*, 1598 :

“ Jove thunder'd out a sigh ;”

or, on another, in Lodge's *Rosalynde*, 1592 :

“ The winds of my deepe sighs

“ *That thunder still for noughts,*” &c.

STEEVENS.

569. *Write loyal cantos of contemned love,*] The old copy has *cantons*.—*Canton* was used for *canto* in our author's time. So, in the *London Prodigal*, a Comedy, 1605: "What-do-you-call-him has it there in his third *canto* . . ." MALONE.

571. *Halloo your name to the reverberate hills,*] Mr. Upton well observes, that Shakspeare frequently uses the adjective passive, *actively*.—Ben Jonson, in one of his masques at court, says,

"——which skill, Pythagoras

"First taught to men by a *reverberate* glass."

STEEVENS.

610. *Mine eye, &c.*] I believe the meaning is; I am not mistress of my own actions, I am afraid that my eyes betray me, and flatter the youth, without my consent, with discoveries of love. JOHNSON.

ACT II.

Line 14.—*To express myself:—*] *i. e. to reveal myself.* JOHNSON.

17. —*Messaline,*—] Sir Thomas Hanmer very judiciously offers to read—*Metelin*, an island in the Archipelago; but Shakspeare knew very little of geography, and was not at all solicitous about orthographical nicety.

nicety. The same mistake occurs in the concluding scene of this play :

“ Of *Messaline* ; Sebastian was my father.”

STEEVENS.

26. ———with such estimable wonder,——] Shakspere often confounds the active and passive adjectives. *Estimable wonder* is *esteeming wonder*, or *wonder and esteem*. The meaning is, that he could not venture to think so highly as others of his sister. JOHNSON.

Thus Milton uses *unexpressive* notes for *unexpressible*, in his hymn on the Nativity. MALONE.

59. *She took the ring of me, I'll none of it.*] Surely here is an evident corruption. We should read, without doubt,

She took *no* ring of me ;——I'll none of it.

So afterwards,

“ I left *no* ring with her.”

Viola expressly denies having given *Olivia* any ring. How then can she assert, as she is made to do in the old copy, that the lady had received one from her ?

This passage, as it stands at present (as an ingenious friend observes to me), might be rendered less exceptionable, by a different punctuation :

She took the ring of me !—I'll none of it.

I am, however, still of opinion that the text is corrupt, and ought to be corrected as above. Had our author intended such a mode of speech, he would, I think, have written,

She took *a* ring of me !—I'll none of it.

MALONE.

67. *That, sure,——*] *Sure*, which is wanting in the first folio. was supplied by the second.

——*her eyes had lost her tongue,*] We say a man loses his company when they go one way and he goes another. So *Olivia*'s tongue lost her eyes; her tongue was talking of the duke, and her eyes gazing on his messenger. JOHNSON.

75. ——*the pregnant enemy——*] Is, I believe, the dexterous fiend, or enemy of mankind. JOHNSON.

Pregnant is certainly *dexterous*, or *ready*. So, in *Hamlet*:

“How *pregnant* sometimes his replies are!”

STEEVENS.

76. *How easy is it, for the proper false*

In women's waxen hearts to set their forms!] This is obscure. The meaning is, *how easy is disguise to women*; how easily does *their own falsehood*, contained in their *waxen changeable hearts*, enable them to assume deceitful appearances! The two next lines are perhaps transposed, and should be read thus:

For such as we are made, if such we be,

Alas, our frailty is the cause, not we. JOHNSON.

I am not certain that this explanation is just. *Viola* has been condemning them who disguise themselves, because *Olivia* had fallen in love with the spacious appearance. How easy is it, she adds, for those who are at once *proper* (*i. e.* fair in their appearance) and *false* (*i. e.* deceitful), to make an impression on the hearts of women?—The *proper false* is certainly a less elegant expression than the *false deceiver*, but seems to

mean the same thing. A *proper man*, was the ancient phrase for a *handsome man*:

“ This Ludovico is a *proper man*.” *Othello*.

The *proper false* may be yet explained another way. Shakspeare sometimes uses *proper* for *peculiar*. So, in *Othello*:

“ In my defunct and *proper* satisfaction.”

The *proper false* will then mean those who are *peculiarly false*, through premeditation and art. To *set their forms*, means, to plant their images, *i. e.* to make an impression on their easy minds. Mr. Tyrwhitt concurs with me in the first supposition, and adds—
“ instead of transposing these lines according to Dr. Johnson’s conjecture, I am rather inclined to read the latter thus:

“ For such as we are made of, such we be.”

So, in the *Tempest*:

“ ———we are such stuff

“ As dreams are *made of*.” STEEVENS.

I have no doubt that Mr. Tyrwhitt’s conjecture is right. *Of* and *if* are frequently confounded in the old copies. Thus, in the first folio, p. 173. [*Merchant of Venice*.]

“ But *of* mine, then yours”——

instead of——“ *if* mine.”

Again, in the folio, 1632, *K. John*, p. 6.

“ Lord of our presence, Angiers, and *if* you.”

instead of——“ *of* you.” MALONE.

78. ———our *frailty*——] The old copy reads——

O frailty.

STEEVENS.

80. *How will this fadge ?]* To *fadge*, is to suit, to fit. So, in Decker's comedy of *Old Fortunatus*, 1600 :

“ I shall never *fadge* with the humour, because I cannot lie.”

So, in *Mother Bombie*, 1594 :

“ I'll have thy advice, and if it *fadge*, thou shalt eat.—

“ But how will it *fadge* in the end ?——

“ All this *fadges* well.——

“ We are about a matter of legerdemain, how will this *fadge* ?

“ ——in good time it *fadges*.” STEEVENS.

99. ——*I think, it rather consists of eating and drinking.]* A ridicule on the medical theory of that time, which supposed health to consist in the just temperament and balance of these elements in the human frame. WARBURTON.

102. ——*a stoop*——] In a Catalogue of the Rarities in the Anatomy Hall at Leyden, printed there in 4to. 1701, is “ The bladder of a man containing four *stoop* “ (which is something above two English gallons) of “ water.” REED.

104. ——*Did you never see the picture of we three ?]* An allusion to an old print, sometimes pasted on the wall of a country ale-house, representing two, but under which the spectator reads,

“ We three *are asses*.” HENLEY.

107. *By my troth, the fool has an excellent breast.——]* *Breast*, voice. *Breath*, has been here proposed : but many instances may be brought to justify the old

reading beyond a doubt. In the statutes of Stock-college, founded by archbishop Parker, 1535, *Strype's Parker*, p. 9. "Which said queristers, after their *breasts* are changed," &c. *i. e.* after their voices are broken. In Fiddes' *Life of Wolsey*, Append. p. 128. "Singingmen well-*breasted*." In Tusser's *Husbandrie*, p. 155. edit. P. Short :

"The better *brest*, the lesser rest,

"To serve the queer now there now heere."

Tusser in this piece, called *The Author's Life*, tells us, that he was a choir-boy in the collegiate chapel of Wallingford castle: and that, on account of the excellence of his *voice*, he was successively removed to various choirs.

WARTON.

Ben Jonson uses the *breast* in the same manner, in his *Masques of Gypsies*, p. 623, edit. 1692. In an old play called the 4 *P's*, written by J. Heywood, 1569, is this passage :

"*Poticary*. I pray you, tell me, can you sing?

"*Pedler*. Sir, I have some sight in singing.

"*Poticary*. But is your *breast* any thing sweet?

"*Pedler*. Whatever my *breast* is, my voice is meet."

I suppose this cant term to have been current among the musicians of the age. All professions have in some degree their jargon; and the remoter they are from liberal science, and the less consequential to the general interests of life, the more they strive to hide themselves behind affected terms and barbarous phraseology.

STEEVENS.

113. ———I sent thee six-pence for thy leman; hadst it?] *Leman*, i. e. I send thee sixpence to spend on thy mistress.

THEOBALD.

Leman is frequently used by the ancient writers, and Spenser in particular. So again, in *The Noble Soldier*, 1643:

“Fright him as he’s embracing his new *leman*.”

The money was given him for his *leman*, i. e. his mistress. He says he did *impetticoat* the gratuity, i. e. he gave it to his *petticoat companion*; for (says he) *Malvolio’s nose is no whipstock*, i. e. *Malvolio* may smell out our connection, but his suspicion will not prove the instrument of our punishment. *My mistress has a white hand, and the myrmidons are no bottle ale-houses*, i. e. my mistress is handsome, but the houses kept by officers of justice are no places to make merry and entertain her at. Such may be the meaning of this whimsical speech, A *whipstock* is, I believe, the handle of a whip, round which a strap of leather is usually twisted, and is sometimes put for the *whip* itself. So, in *Albumazar*, 1616:

“—————out, Carter.

“Hence dirty *whipstock*————”

Again, in the *Two Angry women of Abingdon*, 1599:

“————the coach-man sit!

“His duty is before you to stand,

“Having a lusty *whipstock* in his hand.”

The word occurs again in the *The Spanish Tragedy*, 1605:

“Bought you a whistle and a *whipstock* too?”

STEEVENS.

124. ———of good life?] I do not suppose that by a song of *good life*, the *Clown* means a song of a *moral turn*; though *Sir Andrew* answers to it in that signification: *Good life*, I believe, is *harmless mirth and jollity*. It may be a Gallicism: we call a jolly fellow a *bon vivant*.
STEEVENS.

139. *In delay there lies no plenty*;) No man will ever be worth much, who *delays* the advantages offered by the present hours, in hopes that the future will offer more. So, in *K. Richard III.* act. iv. scene iii.

“*Delay* leads impotent and snail-pac’d beggary.”
Again, in *K. Henry VI.* Part I.

“Defer no time, *delays* have dangerous ends.”
Again, in a Scotch proverb:

“After a *delay* comes a let.”

See Kelly’s Collection, p. 52.
STEEVENS.

140. *Then come kiss me, sweet and twenty*,] This line is obscure; we might read:

Come, a kiss then, sweet and twenty.

Yet I know not whether the present reading be not right; for in some counties *sweet and twenty*, whatever be the meaning, is a phrase of endearment. JOHNSON.

So, in *Wit of a Woman*, 1604:

“*Sweet and twenty*: all sweet and sweet.”

STEEVENS.

Again, in Rowley’s *When you see me you know Me*, 1632:

“God ye good night *and twenty*, sir.”

Again, in the *Merry Wives of Windsor*:

“Good even *and twenty*.”

MALONE.

146. ———*make the welkin dance*———] *i. e.* drink till the sky seems to turn round. JOHNSON.

Thus, Mr. Pope :

“ Ridotto sips and dances, till she see

“ The doubling lustres *dance* as fast as she.”

STEEVENS.

148. ———*draw three souls out of one weaver?*——]

Our author represents weavers as much given to harmony in his time. I have shewn the cause of it elsewhere. This expression of the power of musick is familiar with our author. *Much ado about Nothing* : “ *Now is his soul ravished. Is it not strange that sheep’s-guts should hale souls out of men’s bodies?*”——Why, he says, *three souls*, is because he is speaking of a catch of *three parts*. And the peripatetick philosophy, then in vogue, very liberally gave every man three souls. The *vegetative* or *plastick*, the *animal* and the *rational*. To this too, Jonson alludes in his *Poetaster* : “ *What will I turn shark upon my friends? or my friends’ friends? I scorn it with my three souls.*” By the mention of these *three*, therefore, we may suppose it was Shakspeare’s purpose, to hint to us those surprizing effects of musick, which the ancients speak of. When they tell us of Amphion, who moved *stones* and *trees* ; Orpheus and Arion, who tamed *savage beasts* ; and Timotheus who governed, as he pleased, the *passions of his human auditors*. So noble an observation has our author conveyed in the ribaldry of this buffoon character.

WARBURTON.

In a popular book of the time, Carew’s translation of

of Huarte's *Trial of Wits*, 1594, there is a curious chapter concerning the *three souls*, "*vegetative, sensitive, and reasonable.*"

FARMER.

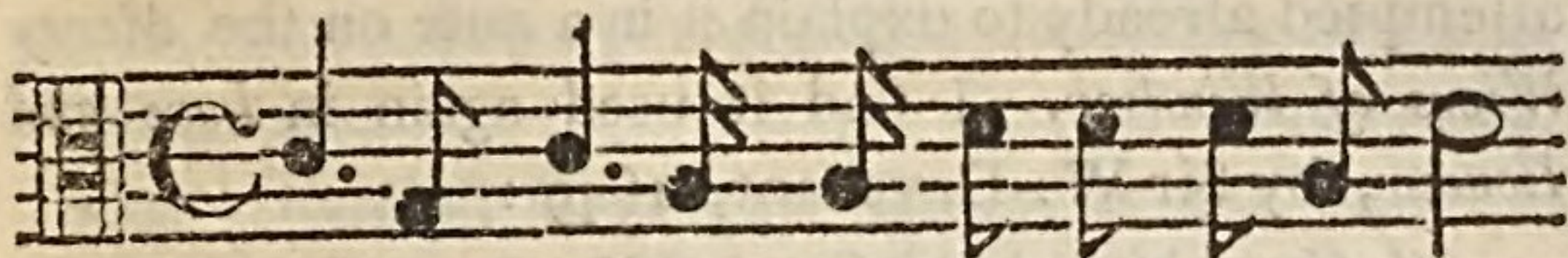
160. *They sing a catch.*] This catch is lost.

JOHNSON.

A *catch* is a species of vocal harmony to be sung by three or more persons; and is so contrived, that tho' each sings precisely the same notes as his fellows, yet, by beginning at stated periods of time from each other, there results from the performance a harmony of as many parts as there are singers. Compositions of this kind are, in strictness, called *Canons in the unison*; and as properly, *Catches*, when the words in the different parts are made to *catch*, or answer each other. One of the most remarkable examples of a true *catch* is that of Purcel, *Let's live good honest lives*, in which immediately after one person has uttered these words, "What need we fear the Pope?" another in the course of his singing fills up a rest which the first makes with the words, "The Devil."

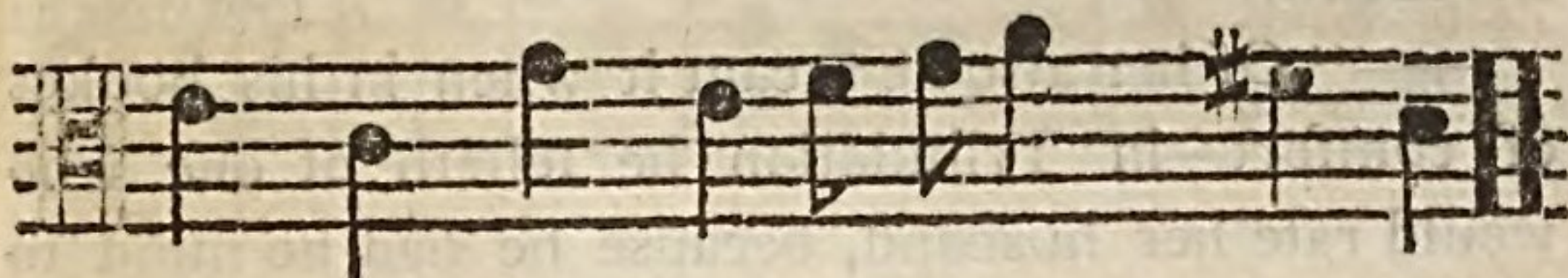
The *catch* above-mentioned to be sung by Sir Toby, Sir Andrew, and the Clown, from the hints given of it, appears to be so contrived as that each of the singers calls the other *knave* in turn; and for this the clown does not mean to apologize to the knight, when he says, that he shall be constrained to call him *knave*. I have here subjoined the very catch, with the musical notes to which it was sung in the time of Shakspeare, and at the original performance of this comedy.

A 3 voc.



Hold thy peace and I pree thee hold thy peace

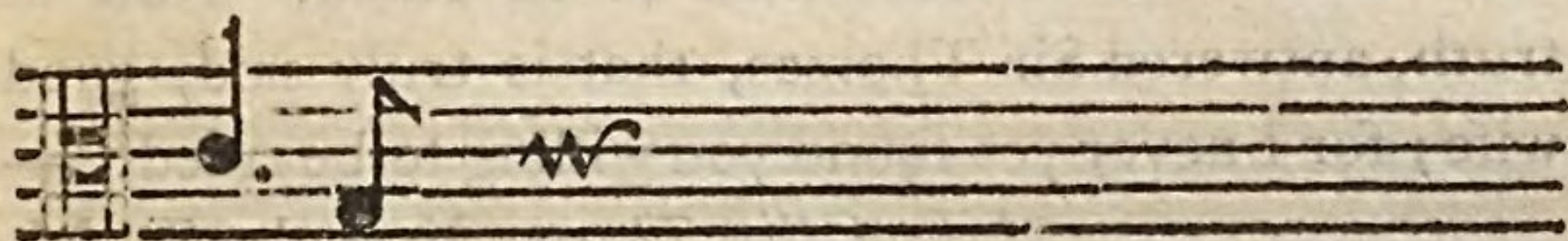
?



3d

2d

Thou knave, thou knave: hold thy peace thou knave.



The evidence of its authenticity is as follows: There is extant a book entituled "*PAMMELIA, Musick, Miscellanie, or mixed varietie of pleasant Roundelays and delightful catches of 3. 4. 5. 6. 7. 8. 9. 10. parts in one.*" Of this book there are at least two editions, the second printed in 1618. In 1609 a second part of this book was published with the title of *DEUTROME-LIA*, and in this book is contained the catch above given.

SIR J. HAWKINS.

164.

164. ———a *Cataian*,——] It is in vain to seek the precise meaning of this term of reproach. I have attempted already to explain it in a note on the *Merry Wives of Windsor*. I find it used again in *Love and Honour*, by Sir W. Davenant, 1649 :

“ Hang him, bold *Cataian*.” STEEVENS.

165.—*Peg-a-Ramsey*,——] I do not understand. *Tilly vally* was an interjection of contempt, which Sir Thomas More’s lady is recorded to have had very often in her mouth. JOHNSON.

——“ Of her also he meant it when in his bookes of comfort—in ‘Tribulation he telleth of one who would rate her husband, because he had no mind to set himself forward in the world, saying unto him, *Tillie vallie, Tillie vallie* : will you sit and make goslings in the ashes ; my mother hath often say’d unto me, it is better to rule than to be ruled. Now in truth, answered Sir Thomas, that is truly said, good wife ; for I never yet found you willing to be ruled.”—

Life of Sir Thomas More, by T. M. HENLEY.

In Durfey’s *Pills to purge Melancholy*, is a very obscene old song, entitled *Peg-a-Ramsay*. See also Ward’s *Lives of the Professors of Gresham College*, p. 207. PERCY.

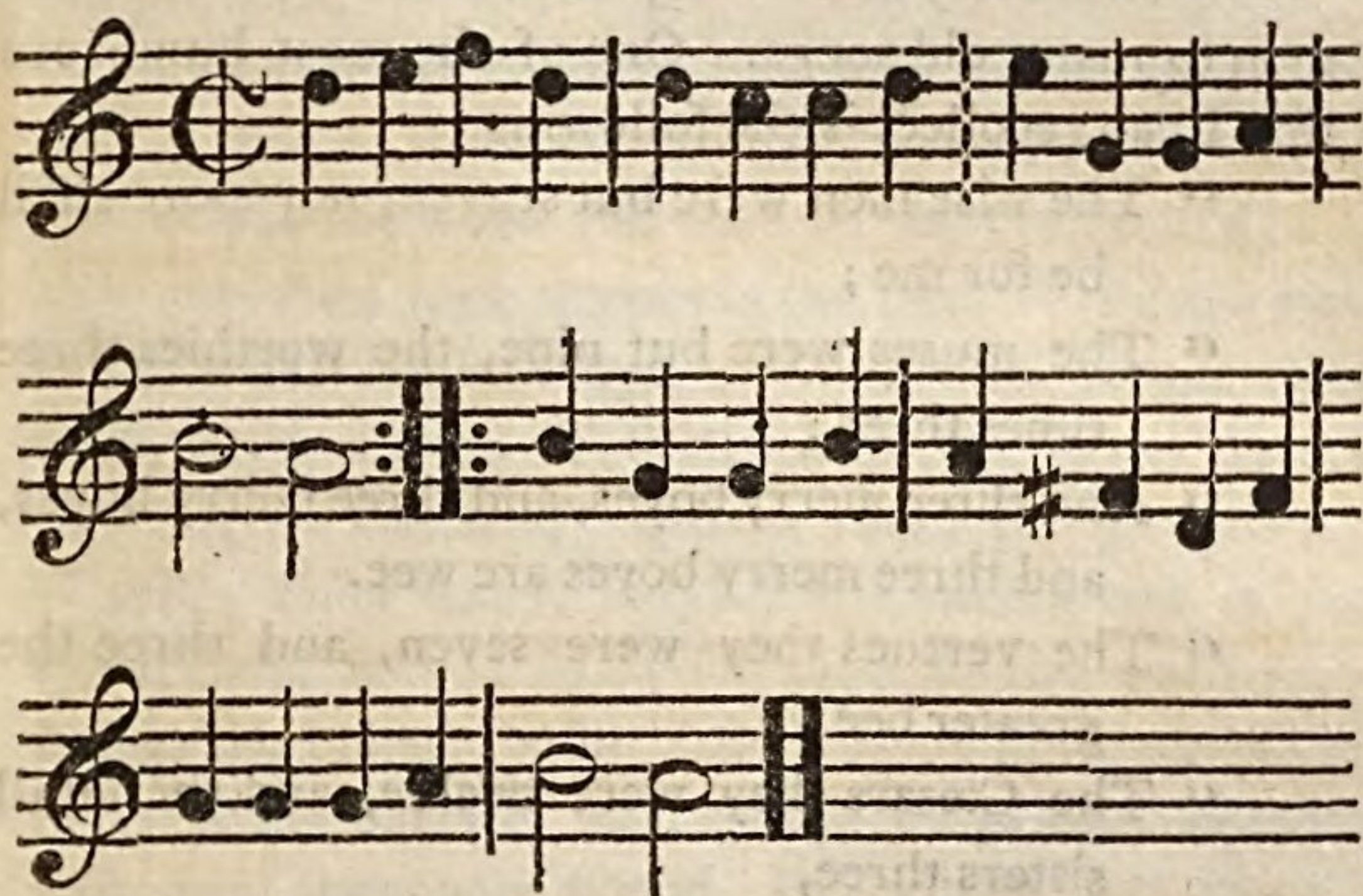
Tilly valley is used as an interjection of contempt in the old play of *Sir John Oldcastle* ; and is likewise a character in a comedy intituled *Lady Alimony*.

Nash mentions *Peg of Ramsay* among several other ballads, viz. *Rogero, Basilino, Turkelony, All the flow-ers*

ers of the Broom, Pepper is black, Green Sleeves, Peggie Ramsie. It appears from the same author, that it was likewise a dance performed to the musick of a song of that name. STEEVENS.

Peg-a-Ramsey] Or *Peggy Ramsey*, is the name of some old song ; the following is the tune to it :

Peggy Ramsey.



SIR J. HAWKINS.

365. *Three merry men we be.*] Is likewise a fragment of some old song, which I find repeated in *Westward Hoe*, by Decker and Webster, 1607 ; and by Beaumont and Fletcher in *The Knight of the Burning Pestle* :

“ Three merry men

“ And three merry men

“ And *three merry men be we.*”

Again,

Again, in *The Bloody Brother*, of the same authors :

“ Three merry boys, and three merry boys,

“ And three merry boys are we,

“ As ever did sing, three parts in a string,

“ All under the triple tree.”

Again in *Ram-alley, or Merry Tricks*, 1611 :

“ And three merry men, and three merry men,

“ And *three merry men be we a.*” STEEVENS.

——*three merry men we be.*] This is a conclusion common to many old songs. One of the most humorous that I can recollect is the following :

“ The wise men were but seaven, nor more shall
be for me ;

“ The muses were but nine, the worthies three
times three ;

“ And three merry boyes, and three merry boyes,
and three merry boyes are wee.

“ The vertues they were seven, and three the
greater bee ;

“ The Cæsars they were twelve, and the fatall
sisters three,

“ And three merry girles, and three merry girles,
and three merry girles are wee.”

There are alehouses in some of the villages in this kingdom, that have the sign of the *Three Merry Boys* : there was one at Highgate in my memory.

SIR J. HAWKINS.

——*three merry men be we.*] May, perhaps, have been taken originally from the song of *Robin Hood and the Tanner*, *Old Ballads*, vol. I. p. 89.

“ Then *Robin Hood* took them by the hands,

“ *With a hey, &c.*

“ And danced about the oak-tree ;

“ For three merry men, and three merry men,

“ *And three merry men we be.*” TYRWHITT.

But perhaps the following, in *The Old Wives Tale*, by George Peele, 1595, may be the original. *Antiche*, one of the characters, says, “ —let us rehearse the old proverb,

“ Three merrie men, and three merrie men

“ And three merrie men be wee :

“ I in the wood and thou on the the ground,

“ And Jack sleepes in the tree.” STEEVENS.

See “ An Antidote against Melancholy, made up in Pills, compounded of Witty Ballads, Jovial Songs, and merry Catches,” quarto 1661, p. 69. REED.

168. *Tilley valley*, lady! *There dwelt a man in Babylon*, lady, lady !] Malvolio’s use of the word *lady*, brings the ballad to Sir Toby’s remembrance : *Lady, lady*, is the *burthen*, and should be printed as such. My very ingenious friend, Dr. Percy, has given a stanza of it in his *Reliques of Ancient Poetry*, vol. i. p. 204. Just the same may be said where Mercutio applies it, in *Romeo and Juliet*, act ii. sc. iv.

FARMER.

I found what I once supposed to be a part of this song, in *All’s lost by Lust*, a tragedy, by William Rowley, 1633 :

“ *There was a nobleman of Spain*, lady, lady,

“ *That went abroad and came not again*

“ *To his poor lady.*

“ *Oh, cruel age, when one brother, lady, lady,*

“ *Shall scorn to look upon another*

“ *Of his poor lady.*”

STEEVENS.

168. — *There dwelt a man in Babylon—Lady, lady!]*

This song, or at least, one with the same burthen, is alluded to in Ben Jonson's *Magnetic Lady*, vol. iv. p. 449.

“ *Com. As true it is, lady, lady, i'the song.*”

TYRWHITT.

The oldest song that I have seen with this burthen is in the old Morality, intituled, *The Trial of Treasure*, quarto, 1567.

MALONE.

180. — *coziers* —] A *cozier* is a taylor, from *coudre* to sew, part. *cousu*, French.

JOHNSON.

The word is used by Hall in his *Virgidemiarum*, lib. iv. sat. 2.

“ *Himself goes patch'd like some bare Cotyer,*

“ *Lest he might ought his future stock impair.*”

STEEVENS.

Ye squeak out your coziers catches.] Mr. Steevens retains Dr. Johnson's interpretation, which, I apprehend, is not the proper one. Minshew tells us, that *cozier* is a cobbler or sowter; and, in Northamptonshire, the waxed thread which a cobbler uses in mending shoes, we call a *codger's* end. If Mr. Steevens will take the trouble to read over again the passage he adduces from Hall, he will find *cottyer* is neither a taylor, nor a cobbler, but the law English of the law Latin *Cotarius*, a cottager.

WHALLEY.

A *cozier's*

A *cozier's end* is still used in Devonshire for a cobbler's end. HENLEY.

184. — *Sneck up!*] The modern editors seem to have regarded this unintelligible expression as the designation of a *hiccup*. It is however used in Beaumont and Fletcher's *Knight of the Burning Pestle*, as it should seem, on another occasion :

—“let thy father go *sneck up*, he shall never come between a pair of sheets with me again while he lives.” Again, in the same play :

—“Give him his money, George, and let him go *sneck up*.”

Again, in Heywood's *Fair Maid of the West*, 1631 :

“She shall not rise : go let your master *snick up*.”

Again, in *Blurt, Master Constable*, 1602 :

“I have been believed of your betters, marry *snick up*.”

Again, in *The Two Angry Women of Abington*, 1599 :

“—if they be not, let them go *snick up*.”

Perhaps, in the two former of these instances, the words may be corrupted. In *Hen. IV.* p. I. Falstaff says : “The Prince is a Jack, a *Sneak-cup*.” *i. e.* one who takes his glass in a sneaking manner. I think we might safely read *sneak-cup*, at least in Sir Toby's reply to Malvolio, I should not however omit to mention, that *sneck the door* is a north country expression for *latch the door*. STEEVENS.

192. *Farewell, dear heart, &c.*] This entire song, with some variations, is published by Dr. Percy, in

the first volume of his *Reliques of Ancient English Poetry*.
 TEEVENS.

205. ——— *Dost thou think, because thou art virtuous there shall be no more cakes and ale?*] It was the custom on holidays or saints' days to make cakes in honour of the day. The *Puritans* called this superstition, and in the next page Maria says, that *Malvolio* is sometimes a kind of *Puritan*. See Quarlous's *Account of Rabbi Busy*, act i. sc. iii. in Ben Jonson's *Bartholomew Fair*.

LEATHERLAND.

209. ——— *rub your chain with crums:—*] That stewards anciently wore a chain as a mark of superiority over other servants, may be proved from the following passage in the *Martial Maid* of Beaumont and Fletcher :

“ Dost thou think I shall become the *steward's* chair ? Will not these slender haunches shew well in a chain ?——”

Again :

“ *Pia*. Is your *chain* right ?

“ *Bob*. It is both right and just, Sir ;

“ For though I am a *steward*, I did gei it

“ With no man's wrong.”

The best method of cleaning any gilt plate, is by rubbing it with crums. Nash in his piece intituled *Have with you to Saffron Walden*, 1595, taxes Gabriel Harvey with “ *having stolen a nobleman's steward's chain, at his lord's installing at Windsor.*”

To conclude with the most apposite instance of all, See Webster's *Dutches of Malfy*, 1623 :

“ Yes,

“ Yes, and the chippings of the buttery fly after him,

“ To scower his gold chain.” STEEVENS.

213. —rule,—] *Rule*, occasionally means the arrangement or conduct of a festival or merry-making, as well as behaviour in general. So, in the 27th song of Drayton's *Polyolbion* :

“ Cast in a gallant round about the hearth they go,

“ And at each pause they kiss ; was never seen such *rule*

“ In any place but here, at bon-fire or at Yeule.”

Again, in Heywood's *English Traveller*, 1633 :

“ What guests we harbour, and what *rule* we keep.”

Again, in Ben Jonson's *Tale of a Tub* :

“ And set him in the stocks for his ill *rule*.”

In this last instance it signifies *behaviour*.

There was formerly an officer belonging to the court, called *Lord of Misrule*. So, in Decker's *Satirromastix* : “ I have some cousins german at court shall beget you the reversion of the master of the king's revels, or else be lord of his *Misrule* now at Christmas.” So, in the *Return from Parnassus*, 1606 : “ We are fully bent to be lords of *Misrule* in the world's wild heath.” In the country, at all periods of festivity, an officer of the same kind was elected.

STEEVENS.

227. —a nayword,—] A *nayword* is what
D iij has

has been since called a *bye-word*, a kind of proverbial reproach. STEEVENS.

230. *Possess us,——*] That is, *inform us, tell us, make us masters of the matter.* JOHNSON.

241. *——an affection'd ass,——*] *affection'd* means *affected*. In this sense, I believe, it is used in *Hamlet*——“no matter in it that could indite the author of *affection*.” *i. e.* affectation. STEEVENS.

263. Sir And. *And your horse now, &c.*] This conceit, though bad enough, shews too quick an apprehension for *Sir Andrew*. It should be given, I believe, to *Sir Toby*; as well as the next short speech: *O, 'twill be admirable.* *Sir Andrew* does not usually give his own judgment on any thing, till he has heard that of some other person. TYRWHYTT.

272. *——Penthesilea,*] *i. e.* amazon. STEEVENS.

282. *——call me Cut.*] So, in a *Woman's a Weathercock*, 1612: “If I help you not to that as cheap as any man in England, call me *Cut*.” This contemptuous distinction is likewise preserved in the *Merry Wives of Windsor*:

“He will maintain you like a gentlewoman——

“Aye, that I will, come *cut* and long-tail, under the degree of a 'squire.”

Again, in the *Two Angry Women of Abingdon*, 1599:

“I'll meet you there; if I do not, call me *Cut*.”

This expression likewise occurs several times in Heywoods *If you know not me you know Nobody*, 1633, Second Part.

STEEVENS.

292. *——recollected——*] Studied. WARBURTON.

I rather

I rather think, that *recollected* signifies, more nearly to its primitive sense, *recalled, repeated*, and alludes to the practice of composers, who often prolong the song by repetitions.

JOHNSON.

314. ———*favour.*] The word *favour* ambiguously used.

JOHNSON.

324. ———*lost and worn,*] Though *lost and worn* may mean *lost and worn out*; yet *lost and won* being, I think, better, these two words coming usually and naturally together, and the alteration being very slight, I would so read in this place with Sir T. Hanmer.

JOHNSON.

336. ———*free*——] Is, perhaps, *vacant, unengaged, easy in mind.*

JOHNSON.

I rather think that *free* means here—not having yet surrendered their liberty to man;—unmarried.

MALONE.

Is not *free*, unreserved, uncontroled by the restraints of female delicacy, forward, such as sing *plain* songs?

HENLEY.

———*silly sooth,*] It is plain, simple truth.

JOHNSON.

And dallies with the innocence of love,] To *dally* is to play harmlessly. So, act iii.

“They that *dally* nicely with words.”

Again, in *Swetnam Arraing'd*, 1620:

“———he void of fear

“*Dallied* with danger——”

Again, in Sir W. Devenant's *Albovine*, 1629: “Why dost thou *dally* thus with feeble motion?”

STEEVENS.

339. ———old age.] The *old age* is the *ages past*, the times of simplicity. JOHNSON.

344. Fly away, fly away, ———] The old copy reads —*fie*. The emendation is Mr. Rowe's. MALONE.

348. My part of death no one so true
Did share it.] Though *death* is a *part* in which every one acts his *share*, yet of all these actors no one is so true as I. JOHNSON.

356. Sad true love never find my grave,] The old copy has *lover*. I would therefore read ———

Sad true-lover ne'er find my grave. MALONE.

366. ———a very opal! ———] A precious stone of almost all colours. POPE.

So Milton, describing the walls of heaven :

“ With *opal* tow'rs, and battlements adorn'd.”

The *opal* is a gem which varies its appearance as it is viewed in different lights. So, in the *Muse's Elizium*, by Drayton :

“ With *opals* more than any one

“ We'll deck thine altar fuller,

“ For that of every precious stone

“ It doth retain some colour.”

“ In the *opal* (says P. Holland's translation of Pliny's *Nat. Hist.* b. xxxvii. c. 6) you shall see the burning fire of the carbuncle or rubie, the glorious purple of the amethyst, the green sea of the emeraud, and all glittering together mixed after an incredible manner.”

STEEVENS.

378. But 'tis that miracle, the queen of gems,

That nature pranks her in, ———] The miracle
and

and queen of gems is her beauty. Shakspeare does not say that nature pranks her in a miracle, but in the miracle of gems, i. e. in a gem miraculously beautiful. JOHNSON.

381. I cannot be so answer'd.] The folio reads,—It cannot be, &c. The correction by Sir T. Hanmer.

STEEVENS.

407. ———like a worm i' the bud,] So, in the 5th sonnet of Shakspeare :

“ Which, like a canker in the fragrant rose,

“ Doth spot the beauty of thy budding name.”

STEEVENS.

Again, in *K. Richard II.*

“ But now will canker sorrow eat my bud,

“ And chase the native beauty from his cheek.”

MALONE.

408. ———She pin'd in thought;] Thought formerly signified melancholy. So, in *Hamlet* :

“ Is sicklied o'er with the pale cast of thought.”

Again, in *The Tragical History of Romeus and Juliet*, 1562 :

“ The cause of this her death was inward care
and thought.”

MALONE.

410. She sat like patience on a monument,

Smiling at grief.——] This celebrated image

was not improbably first sketched out in the old play of *Pericles*. I think, Shakspeare's hand may be sometimes seen in the latter part of it, and there only:—two or three passages, which he was unwilling to lose, he has transplanted, with some alteration, into his own plays.

“ she

“ She sat like patience on a monument,
 “ Smiling at grief.”——

In *Pericles*: “ Thou (*Mariana*) dost look like patience gazing on the king’s graves, and smiling extremity out of act.” FARMER.

*She sat like patience on a monument
 Smiling at grief.*]

So, in our author’s *Rape of Lucrece*:

“ So mild, that *Patience* seem’d to scorn his woes.”

In the passage in the text, our author, I believe, meant to personify Grief as well as Patience; for we can scarcely understand “*at grief*” to mean “*in grief*” as no statuary could, I imagine, form a countenance in which smiles and grief should be at once expressed. Perhaps Shakspeare borrowed his imagery from some ancient monument, in which these two figures were represented.

The following lines in *The Winter’s Tale* seem to add some support to my interpretation:

“ I doubt not then, but Innocence shall make
 “ False Accusation blush, and Tyranny
 “ Tremble *at Patience*.”

In *K. Lear*, we again meet with the two personages introduced in the text:

“ *Patience* and *Sorrow* strove
 “ Who should express her goodliest.”

Again, in *Cymbeline*, the same kind of imagery may be traced:

“ ————nobly he yokes
 “ A smiling with a sigh.

“ ————I

“ —————I do note

“ That *Grief* and *Patience*, rooted in him both,

“ Mingle their spurs together.”

I am aware that Homer's *δακρυοεν γελασασα*, and a passage in *Macbeth*:—

“ —————My plenteous joys

“ Wanton in fullness, seek to hide themselves

“ In drops of sorrow————”

may be urged against what has been suggested; but it should be remembered, that in these instances it is *joy* which bursts into tears. There is no instance, I believe, either in poetry or real life, of *sorrow* smiling in anguish. In *pain* indeed the case is different; the suffering Indian having been known to smile in the midst of torture.—But, however this may be, the sculptor and the painter are confined to one point of time, and cannot exhibit successive movements in the countenance.

Dr. Percy, however, observes to me, that *grief* may mean here *grievance*, in which sense it is used in Dr. Powel's *History of Wales*, 1584, 4to. p. 356. “Of the wrongs and *griefs* done to the noblemen at Stratalyn,” &c. In the original (printed at the end of Wynne's *History of Wales*, 8vo.) it is *gravamina*, i. e. *grievances*.

The word is certainly likewise used by our author in this sense in one of his historical plays, but not, I believe, in the singular number. MALONE.

416. *I am all the daughters of my father's house,*

And all the brothers too;—] This was the most
artful

artful answer that could be given. The question was of such a nature, that to have declined the appearance of a direct answer, must have raised suspicion. This has the appearance of a direct answer, *that the sister died of her love*: she (who passed for a man) saying, she was all the daughters of her father's house.

WARBURTON.

Such another equivoque occurs in Lylly's *Galathea*, 1592: "——my father had but one daughter, and therefore I could have no sister." STEEVENS.

420. ——*bide no denay.*] *Denay* is *denial*. To *denay* is an antiquated verb sometimes used by Holinshed: so, p. 620: "——the state of a cardinal which was naied and *denaied* him." Again, in Warner's *Albion's England*, 1602, b. ii. c. 10.

"————thus did say

"The thing, friend Battus, you demand, not gladly I *denay*." STEEVENS.

436. ——*nettle of India?*] The poet must here mean a zoophyte, called the *Urtica Marina*, abounding in the Indian seas.

"Quæ tacta totius corporis pruritus quendam excitat, unde nomen *urticæ* est sortita." Wolfgang. *Frangii Hist. Animal.*

"*Urticæ marinæ* omnes pruritus quendam movent, et acrimoniâ suâ *venerem* extinctam et sopitam excitant."

Johnstoni Hist. Nat. de Exang. Aquat. p. 56.

Perhaps the same plant is alluded to by Greene in his *Card of Fancy*, 1608: "——the *flower of India* pleasant to be seen, but whoso smelleth to it, *feelet* present

present smart.” Again, in his *Mamillia*, 1593: “Consider, the *herb of India* is of pleasant smell, but whoso cometh to it *feelet* *present smart.*” Again, in P. Holland’s translation of the 9th book of Pliny’s *Nat. Hist.* “As for those *nettles*, there be of them that in the night raunge to and fro, and likewise change their colour. Leaves they carry of a fleshy substance, and of flesh they feed. Their qualities is to raise an itching smart.” The old copy, however, reads—*mettle of India*, which may mean, my *girl of gold*, my *precious girl*; and this is probably the true reading. The change, which I have not disturbed, was made in the second folio. STEEVENS.

453. —*how he jets*—] To *jet* is to strut, to agitate the body by a proud motion. So, in *Arden of Feversham*, 1592:

“Is now become the steward of the house,

“And bravely *jets* it in a silken gown.”

Again, in *Bussy’s D’Ambois*, 1640:

“To *jet* in others’ plumes so haughtily.”

STEEVENS.

461. —*the lady of the Strachy*—] We should read *Trachy*, i. e. *Thrace*; for so the old English writers called it. Mandeville says, “As *Trachye and Macedoigne*, of which *Alisandre* was *kyng*.” It was common to use the article *the* before names of places; and this was no improper instance, where the scene was in Illyria. WARBURTON.

What we should read is hard to say. Here is an

E

allusion

allusion to some old story which I have not yet discovered. JOHNSON.

Straccio (see Torriano's and Altieri's dictionaries) signifies *clouts* and *tatters*; and Torriano in his grammar, at the end of his dictionary, says that *straccio* was pronounced *stratchi*. So that it is probable that Shakspeare's meaning was this, that the lady of the queen's wardrobe had married a yeoman of the king's, who was vastly inferior to her. SMITH.

Such is Mr. Smith's note; but it does not appear that *Strachy* was ever an English word, nor will the meaning given it by the Italians be of any use on the present occasion.

Perhaps a letter has been misplaced, and we ought to read—*starchy*: *i. e.* the room in which linen underwent the once most complicated operation of *starching*. I do not know that such a word exists; and yet it would not be unanalogically formed from the substantive *starch*. In *Harsnett's Declaration*, 1603, we meet with “a yeoman of the *sprucery*,” *i. e.* wardrobe; and in the *Northumberland Household-Book*, *nursery* is spelt *nurcy*. *Starchy*, therefore for *starchery* may be admitted. In *Romeo and Juliet*, the place where *paste* was made, is called the *pastry*. The *lady* who had the care of the linen may be significantly opposed to the *yeoman*, *i. e.* an inferior officer of the wardrobe. While the *five different coloured stanches* were worn, such a term might have been current. In the year 1564, a Dutch-woman professed to teach this art to our fair country-women. “Her usual price (says Stowe) was
four

four or five pounds to teach them how to *starch*, and twenty shillings how to seeth *starch*." The alteration was suggested to me by a typographical error in *The World toss'd at Tennis*, 1620, by Middleton and Rowley, where *straches* is printed for *starches*. I cannot fairly be accused of having dealt much in conjectural emendation, and therefore feel the less reluctance to hazard a guess on this desperate passage.

STEEVENS.

In Ben Jonson's *Bartholomew Fair*, a gingerbread woman is called *lady of the basket*.

MALONE.

465. ———blows him.] *i. e.* puffs him up. So, in *Antony and Cleopatra*:

“ ———on her breast

“ There is a vent of blood, and something *blown*.”

STEEVENS.

468. ———stone-bow, ———] *i. e.* a cross-bow, a bow which shoots stones.

JOHNSON.

This instrument is mentioned again in Marston's *Dutch Courtesan*, 1605——“ whoever will hit the mark of profit, must, like those who shoot in *stone-bows*, wink with one eye.” Again, in Beaumont and Fletcher's *King and no King*:

“ ———children will shortly take him

“ For a wall, and set their *stone-bows* in his forehead.”

STEEVENS.

470. ———come from a day-bed, ———] Spenser, in the first canto of the third book of his *Faerie Queene*, has dropped a stroke of satire on this lazy fashion:

“ So was that chamber clad in goodly wize,
 “ And round about it many *beds* were dight,
 “ As whilome was the antique worldes guize,
 “ Some for *untimely ease*, some for delight.”

STEEVENS.

Estiania, in *Rule a Wife and have a Wife*, act i. says,
 in answer to Perez,

“ This place will fit our talk; ’tis fitter far, Sir,
 “ Above there are *day-beds*, and such temptations
 “ I dare not trust, sir——”

REED.

482. ——*wind up my watch*——] In our author’s
 time watches were very uncommon. When Guy Faux
 was taken, it was urged as a circumstance of suspicion
 that a watch was found upon him. JOHNSON.

Again, in an ancient MS. play intituled, *The Second
 Maiden’s Tragedy*, written between the years 1610 and
 1611:

“ Like one that has a *watche* of curious making,
 “ Thinking to be more cunning than the work-
 man,
 “ Never gives o’er tamp’ring with the wheels,
 “ ’Till either spring be weaken’d, balance bow’d,
 “ Or some wrong pin put in, and so spoils all.”

In the *Antipodes*, a comedy, 1638, are the following
 passages:

“ ——your project against
 “ The multiplicity of pocket-watches.”

Again:

“ ——when every puny clerk can carry
 “ The time o’ th’ day in his breeches.”

Again,

Again, in the *Alchemist*:

“ And I had lent my *watch* last night to one

“ That dines to-day at the sheriff’s.” STEEVENS.

482. *Or play with some rich jewel.*] The old copy has,

———or play with *my* some rich jewel. MALONE.

483. *curtsies* there to me.] From this passage, as Mr. Reed observes, one might suspect that the manner of paying respect, which is now confined to females, was equally used by the other sex. It is probable, however, that the word *curtsy* was employed to express acts of civility and reverence by either men or women indiscriminately. In an extract from the Black Book of Warwick, *Bibliotheca Topographica Britannica*, p. 4, it is said, “ The pulpett being set at the nether end of
“ the Earle of Warwick’s tombe in the said quier,
“ the table was placed where the altar had bene. At
“ the coming into the quier my lord made *lowe curtesie*
“ to the French king’s armes,” &c. Again, in the *Book of Kervynge and Sewynge*, printed by Wynkyn de Worde, sign. A. 1111. “ And whan your Soverayne
“ is set, loke your towell be about your necke, than
“ *make your Soverayne curtesy*, than uncover your brede
“ and set it by the salte, and laye your napkyn, knyfe,
“ and spone afore hym, then kneel on your knee,”
&c. These directions are to male servants.

485. *Though our silence be drawn from us with cars, yet peace.*] In the *Two Gentlemen of Verona*, one of the Clowns says: “ *I have a mistress, but who that is, a team of horses shall not pluck from me.*” So, in this play:

“*Oxen and wainropes will not bring them together.*”

JOHNSON.

It is well known that *cars* and *carts* have the same meaning.

STEEVENS.

If I were to suggest a word in the place of *carts*, which I think is a corruption, it should be *cables*. It may be worth remarking, perhaps, that the leading ideas of *Malvolio*, in his *humour of state*, bear a strong resemblance to those of *Alnaschar* in the *Arabian Night's Entertainments*. Some of the expressions too are very similar.

THYRWHITT.

504. *What employment have we here?*] A phrase of that time, equivalent to our common speech of——

“*What's to do here?*”

WARBURTON.

510. ——*her great P's.*——] In the direction of the letter which *Malvolio* reads, there is neither a C nor a P to be found.

STEEVENS.

526. ——*brock!*] i. e. *badger*. He uses the word as a term of contempt, as if he had said *hang thee cur! Out filth!* to stink like a *brock* being proverbial.

REMARKS.

536. ——*stannyel*——] The name of a kind of a hawk is very judiciously put here for a *stallion*, by Sir Thomas Hanmer.

JOHNSON.

To *check*, says Latham, in his book of Falconry, is, “when crows, rooks, pies, or other birds, coming in view of the hawk, she forsaketh her natural flight, to fly at them.” The *stannyel* is the common stone-hawk which inhabits old buildings and rocks; in the North called *stanchil*. I have this information from
Mr.

Mr. Lambe's notes on the ancient metrical history of the battle of Flodden.

STEEVENS.

540. ———*formal capacity*———] *i. e.* any one in his senses, any one whose *capacity* is not disarranged or out of *form*.

STEEVENS.

547. *Sowter*———] *Sowter* is here, I suppose, the name of a hound. *Sowterly*, however, is often employed as a term of abuse. So, in *Like will to Like*, &c. 1587:

“ You *sowterly* knaves, show you all your manners at once?”

A *sowter* was a cobbler. So, in Greene's *Card of Fancy*, 1608: “———If Apelles that cunning painter suffer the greasy *sowter* to take a view of his curious work,” &c.

STEEVENS.

548. ———*as rank as a fox*.] Sir Thomas Hanmer, reads, *not as rank*. The other editions, *though it be as rank*.

JOHNSON.

556. *And O shall end, I hope*.] By *O* is here meant what we now call a *hempen collar*.

JOHNSON.

I believe he means only, *it shall end in sighing*, in disappointment. So, somewhere else:

“ How can you fall into so deep an *Oh*?”

So, in Decker's *Honest Whore*, Second Part, 1630: “———the brick house of Castigation, the school where they pronounce no letter well but *O*!” Again, in *Hy-men's Triumph*, by Daniel, 1623:

“ Like to an *O*, the character of woe.”

STEEVENS.

568. ———*are born great*.———] The old copy reads—

reads—*are* become *great*. The alteration by Mr. Rowe.

STEEVENS.

It is justified by a subsequent passage, in which the clown recites from memory the words of this letter.

MALONE.

576. ———*yellow stockings*;—] Before the civil wars, yellow stockings were much worn. In Davenant's play, called *The Witts*, act iv. p. 208. Works fol. 1673 :

“ You said, my girl, Mary Queasie by name did find your uncle's *yellow stockings* in a porringer ; nay, and you said she stole them.”

PERCY.

So Middleton and Rowley in their masque entitled, *The Word Toss'd at Tennis*, 1620, where the five different-coloured starches are introduced as striving for superiority. *Yellow Starch* says to White:

“ ———since she cannot

“ Wear her own lined *yellow*, yet she shows

“ Her love to't, and makes him wear *yellow hose*.”

Again, in Decker' *Match me in London*, 1631 :

“ ———because you wear

“ A kind of *yellow stocking*.”

Again, in his *Honest Whore*, Second Part, 1630 : “ What *stockings* have you put on this morning, madam ? if they be not *yellow*, change them.” The yeomen attending the earl of Arundel, lord Windsor, and Mr. Fulke Greville, who assisted at an entertainment performed before Q. Elizabeth, on the Monday and Tuesday in Whitsun-week, 1581, were dressed in

yellow

yellow worsted stockings. The book from which I gather this information was published by Henry Goldwell, Gent. in the same year. STEEVENS

577. ———*cross-gartered*:——] So, in the *Lover's Melancholy*, 1639 :

“ As rare an old youth as ever walked *cross-gartered*.”

Again, in a *Woman's a Wethercock*, 1612 :

“ Yet let me say and swear in a *cross garter*,

“ Pauls never shew'd to eyes a lovelier quarter.”

Very rich garters were anciently worn below the knee. So in Warner's *Albion's England*, b. ix. ch. 47.

“ *Garters* of listes ; but now of *silk*, some edged deep with gold.”

It appears, however, that the ancient puritans affected this fashion. Thus *Barton Holyday*, speaking of the ill success of his *TEXNOTAMIA*, says,

“ Had there appeared some sharp *cross-garter'd* man

“ Whom their loud-laugh might nick-name *puritan*,

“ Cas'd up in faction's breeches, and small ruffe,

“ That hates the surplice, and defies the cuffe.

“ Then,” &c.

In a former scene Malvolio was said to be an affector of Puritanism. STEEVENS.

585. ———*I will be point-de-vice, the very man.*——]

This phrase is of French extraction—a *points-deviser*. Chaucer uses it in the *Romaunt of the Rose* :

“ Her nose was wrought at *point-device*.”

i. e. with the utmost possible *exactness*.

Again, in *K. Edward I.* 1599:

“ That we may have our garments *point-device*.”
Kastril, in the *Alchemist*, calls his sister *Punk-device*:
and again, in the *Tale of a Tub*, act iii. sc. vii.

——“ ——and if the dapper priest

“ Be but as cunning *point* in his *devise*

“ As I was in my lie.”

STEEVENS.

601. ——a *pension of thousands to be paid from the Sophy.*] Alluding, as Dr. Farmer observes, to Sir Robert Shirley, who was just returned in the character of *embassador to the Sophy*. He boasted of the great rewards he had received, and lived in London with the utmost splendor.

STEEVENS.

611. ——*tray-trip*,——] *Tray-trip* is mentioned in Beaumont and Fletcher's *Scornful Lady*, 1616:

“ Reproving him at *tray-trip*, sir, for swearing.”
Again, in *Glaphorne's Wit in a Constable*, 1639:

——“ mean time, you may play at *tray-trip* or cockall, for black puddings.”

Again:

“ My watch are above, at *trea-trip*, for a black pudding,” &c.

Again:

“ With lanthorn on stall, at *trea-trip* we play,

“ For ale, cheese, and pudding, till it be day,”

&c.

STEEVENS.

The following passage might incline one to believe that *tray-trip* was the name of some game at *tables*, or *draughts*. “ There is great danger of being taken sleepers at *tray-trip*, if the *king* sweep suddenly.”

Cecil's

Cecil's Correspondence, let. x. p. 136. Ben Jonson joins *tray-trip* with *mum-chance*. *Alchemist*, act v. sc. iv.

“Nor play with costar-mongers at *mum-chance*,
tray-trip.” TYRWHITT.

Mr. Reed confirms Mr. Tyrwhitt's conjecture by the following extract from *Machiavel's Dogge*, a satire, 4to. 1617:

“But leaving cardes, lett's goe to dice awhile,

“To passage, treitrippe, hazarde, or mum-chance:

“But subtill males will simple mindes beguile,

“And blinde their eyes with many a blinking glaunce:

“Oh, cogges and stoppes, and such like devilish trickes,

“Full many a purse of golde and siver pickes.

“And therefore first, for hazard, he that list,

“And passeth not, puts many to a blancke:

“And *trippe without a treye* makes had I wist

“To sitte and mourne among the sleeper's ranke:

“And for mumchance, how ere the chance doe fall,

“You must be mum, for fear of marring all.”

618. —*aqua vitæ*—] Is the old name of *strong waters*. JOHNSON.

622. —*cross-garter'd, a fashion she detests*;—]
Sir Thomas Overbury, in his character of a *footman* without *gards* on his coat, represents him as more upright than any *cross-garter'd* gentleman-usher.

FARMER.

ACT.

ACT III.

Line 2. — *By the tabor?*—Clown. *No, sir, I live by the Church.*] The Clown, I suppose, wilfully mistakes his meaning, and answers, as if he had been asked whether he lived by the *sign of the tabor*, the ancient designation of a musick shop. STEEVENS.

13. — *a cheveril glove*—] *i. e.* a glove made of *kid* leather: *chevreau*, Fr. So in *Romeo and Juliet*: “—a wit of *cheveril*—” Again, in a proverb in Ray’s collection: “He hath a conscience like a *cheveril*’s skin.” STEEVENS.

54. — *lord Pandarus*—] See our author’s play of *Troilus and Cressida*. JOHNSON.

58. — *Cressida was a beggar.*]

“ ————— great penury

Thou suffer shalt, and as a *beggar* dye.”

Chaucer’s *Testament of Creseyde*.

MALONE.

67. — *the haggard*,—] The hawk called the *haggard*, if not well trained and watched, will fly after every bird without distinction. STEEVENS.

The meaning may be, that he must catch every opportunity, as the wild hawk strikes every bird. But perhaps it might be read more properly:

Not like the *haggard*.

He must chuse persons and times, and observe tem-
pers,

pers, he must fly at proper game, like the trained hawk, and not fly at large like the unreclaimed *haggard*, to seize all that comes in his way. JOHNSON.

71. *But wise men's folly fall'n,——*] Sir Thomas Hanmer reads, *folly shewn*. JOHNSON.

The first folio reads, *Bat wisemen's folly falne, quite taint their wit*. From whence I should conjecture, that Shakspeare possibly wrote :

But wise men, folly fallen, quite taint their wit.

i. e. wise men, fallen into folly. TYRWHITT.

The sense is : *But wise men's folly, when it is once fallen into extravagance, overpowers their discretion.*

REVISAL.

I explain it thus : The folly which he shews with proper adaptation to persons and times, *is fit*, has its propriety, and therefore produces no censure ; but the folly of wise men when it *falls* or *happens*, taints their wit, destroys the reputation of their judgment.

JOHNSON.

72. In former editions :

Sir To. *Save you, gentleman.*

Vio. *And you, sir.*

Sir And. *Dieu vous garde, monsieur.*

Vio. *Et vous aussi ; votre serviteur.*

Sir And. *I hope, sir, you are ; and I am yours.]*

I have ventured to make the two knights change speeches in this dialogue with Viola ; and, I think, not without good reason. It were a preposterous forgetfulness in the poet, and out of all probability,

to make Sir Andrew not only speak French, but understand what is said to him in it, who in the first act did not know the English of *Pourquoi*. THEOBALD.

80. ———*the list*———] Is the *bound, limit, farthest point*. JOHNSON.

81. Taste *your legs, sir, &c.*] Perhaps this expression was employed to ridicule the fantastick use of a verb, which is many times as quietly introduced in the old pieces, as in this play, or in *The true Tragedies of Marius and Scilla*, 1594 :

“ A climbing tow’r that did not *taste* the wind.”
Again, in Chapman’s version of the 21st Odyssey :

“ ———he now began

“ To *taste* the bow, the sharp shaft took, tugg’d hard.” STEEVENS.

93. ———*most pregnant and vouchsafed ear.*] *Pregnant* for ready. As in *Measure for Measure*, act i. sc. i. STEEVENS.

95. ———*all three ready.*] The old copy reads——
all three already. STEEVENS.

117. ———*I beseech you :——*] *I*, which is not in the first copy, was added in the third folio. MALONE.

118. *After the last enchantment (you did hear)*] Nonsense. Read and point it thus :

After the last enchantment you did here,
i. e. after the enchantment your presence worked in my affections. Warburton.

The present reading is no more nonsense than the emendation. JOHNSON.

I have

I have not the least doubt that Dr. Warburton's conjecture is right.—Throughout the first edition of our author's *Rape of Lucrece*, which was probably printed under his own inspection, the word that we now spell *here*, is constantly written *heare*. So also in many other ancient books.

Viola had not simply *heard* that a ring had been sent ; she had seen and talked with the messenger. Besides, “ *after the last enchantment you did hear,*” is so awkward an expression, that it is very unlikely to have been Shakspeare's. MALONE.

126. ———to one of your receiving] *i. e.* to one of your ready apprehension. She considers him as an arch page. WARBURTON.

127. ———a cyprus,——] Is a transparent stuff.

JOHNSON.

So, in *No Wit like a Woman's*, by Middleton : “ I have thrown a *cypress* over my face for fear of sun-burning.” STEEVENS.

128. *Hides my poor heart* ;——] The word *poor*, which is not in the original copy, was added to supply the metre, by the editor of the second folio. What the omitted word was, is quite uncertain. It might have been—*fond* :——or perhaps there was no omission. *Hear* might have been used like *tear*, *fire*, &c. as a dissyllable. MALONE.

131. ———a grice ;——] Is a *step*, sometimes written *greese* from *degres*, French. JOHNSON.

So, in *Othello* :

“ Which, as a *grise* step, may help these lovers.”

STEEVENS.

142. *Then westward-ho :*] This is the name of a comedy by T. Decker, 1607. He was assisted in it by Webster, and it was acted with great success by *the children of Paul's*, on whom Shakspeare has bestowed such notice in *Hamlet*, that we may be sure they were rivals to the company patronized by himself.

STEEVENS.

159. *——maugre——*] *i. e.* in spite of. So, in *David and Bethsebe*, 1599: “ *Maugre* the sons of Ammon and of Syria.”

STEEVENS.

167. *And that no woman has ;——*] And that *heart* and *bosom* I have never yielded to any woman.

JOHNSON.

188. *——save I alone.*] These three words Sir Thomas Hanmer gives to Olivia probably enough.

JOHNSON.

202. *——as lief be a Brownist,——*] The *Brownists* were so called from Mr. *Robert Browne*, a noted separatist in Queen Elizabeth's reign. [See *Strype's Annals of Queen Elizabeth*, vol. iii. p. 15, 16, &c.] In his life of Whitgift, p. 323, he informs us, that *Browne*, in the year 1589, “ went off from the separation, and came into the communion of the church.”

This *Browne* was descended from an ancient and honourable family in Rutlandshire ; his grandfather Francis, had a charter granted him by king Henry VIII. and confirmed by act of parliament ; giving him leave “ to put on his hat in the presence of the king, or his heirs,

or

or any lord spiritual or temporal in the land, and not to put it off, but for his own ease and pleasure.”

Neal's *History of New England*, vol. i. p. 58.

GREY.

The *Brownists* seem, in the time of our author, to have been the constant objects of popular satire. In the old comedy of *Ram-alley*, 1611, is the following stroke at them :

——“ of a new sect, and the good professors, will, like the *Brownist*, frequent gravel-pits shortly, for they use woods and obscure holes already.”

Again, in *Love and Honour*, by Sir W. Davenant :

“ Go kiss her : by this hand, a *Brownist* is

“ More amorous———”

STEEVENS.

213. ——*in a martial hand*—] *Martial hand*, seems to be a careless scrawl, such as shewed the writer to neglect ceremony. *Curst*, is petulant, crabbed—a *curst cur*, is a dog that with little provocation snarls and bites.

JOHNSON.

215. ——*taunt him with the licence of ink ; if thou thou'st him some thrice*,——] There is no doubt, I think, but this passage is one of those in which our author intended to shew his respect for Sir Walter Raleigh, and a detestation of the virulence of his prosecutors. The words quoted, seem to me directly levelled at the attorney-general Coke, who, in the trial of Sir Walter, attacked him with all the following indecent expressions :—“ *All that he did was by thy instigation, thou viper ; for I thou thee, thou traytor !*” (Here, by the way, are the poet's *three thou's*.) “ *You*

are an odious man."——"*Is he base? I return it into thy throat, on his behalf.*"——"*O damnable Atheist.*"——"*Thou art a monster; thou hast an English face, but a Spanish heart.*" "*Thou hast a Spanish heart, and thyself art a spider of hell.*"——"*Go to, I will lay thee on thy back for the confident'st traytor that ever came at a bar,*" &c. Is not here all the licence of tongue, which the poet satirically prescribes to Sir Andrew's ink? And how mean an opinion Shakspeare had of these petulant invectives, is pretty evident from his close of this speech: *Let there be gall enough in thy ink: though thou write it with a goose-pen no matter.*—A keener lash at the attorney for a fool, than all the contumelies the attorney threw at the prisoner, as a supposed traytor! THEOBALD.

The same expression occurs in Shirley's *Opportunity*, 1640:

"——Does he *thou* me?

"How would he domineer an he were duke!"

The resentment of our author, as Dr. Farmer observes to me, might likewise have been excited by the contemptuous manner in which lord Coke has spoken of players, and the severity he was always willing to exert against them. Thus in his *Speech and Charge at Norwich, with a discoverie of the abuses and corruption of officers.* Nath. Butter, 4to. 1607. "Because I must hast unto an end, I will request that you will carefully put in execution the statute against *vagarants*; since the making whereof I have found fewer theeves, and the gaole lesse pestered than before."

"The abuse of *stage-players*, wherewith I find the
country

country much troubled, may easily be reformed; they having no commission to play in any place without leave; and therefore, if by your willingnesse they be not entertained, you may soone be rid of them."

STEEVENS.

237. *Look, where the youngest wren of nine comes.*] The *wren* generally lays nine or ten eggs at a time, and the last hatch'd of all birds are usually the smallest and weakest of the whole brood. The old copy, however, reads—*wren* of mine.

So, in a *Dialogue of the Phœnix*, &c. by R. Chester, 1601:

"The little *wren* that many young ones brings."

STEEVENS.

Again, in *Sir Philip Sidney's Ourania*, a poem, by N. B. 1606:

"The titmouse, and the *multiplying wren*."

The emendation was made by Mr. Theobald.

MALONE.

253. ——*I know, my lady will strike him;—*] We may suppose, that in an age when ladies struck their servants, the box on the ear which queen Elizabeth is said to have given to the earl of Essex was not regarded as a transgression against the rules of common behaviour.

STEEVENS.

270. In former editions:

I can no other answer make but thanks,

And thanks: and ever oft good turns

Are shuffled off with such uncurrent pay;] The second line is too short by a whole foot. Then, who ever

ever heard of this goodly double adverb, *ever-oft*, which seems to have as much propriety as *always-sometimes*? As I have restored the passage, it is very much in our author's manner and mode of expression. So in *Cymbeline*:

“ ——— Since when I have been debtor to you for courtesies, which I will be *ever* to pay, and yet pay *still*.”

And in *All's Well that Ends Well*:

“ And let me buy your friendly help thus far,

“ Which I will *over-pay*, and *pay again*

“ When I have found it.” THEOBALD.

My reading, which is——

And thanks and ever : oft good turns,

is such as is found in the old copy, only altering the punctuation, which every editor must have done in his turn. Theobald has completed the line, as follows:

And thanks and ever *thanks and oft* good turns.

STEEVENS.

I would read :——*And thanks again, and ever.*

TOLLET.

I think there was only one word omitted, viz. *thanks*; and would read,

And thanks and ever *thanks*. Oft good turns.

I have no doubt that *turns* was used as a dissyllable.

MALONE.

271. *And thanks, and ever : oft good turns*

Are shuffled off, &c.] In the second folio, whether by accident or design, these two lines were omitted.

MALONE.

275. ———*the reliques of this town?*] I suppose he means the *relicks of saints*, or the remains of ancient fabricks. STEEVENS.

The words are explained by what follows :

“ ———Let us satisfy our eyes

“ With the memorials and the things of fame,

“ That do renown this city.” MALONE.

283. ———*'gainst the duke his gallies.*] The only authentick copy of this play reads :——the *count* his gallies. There is no need of change. *Orsino* is called *count* throughout this play, as often as *duke*.

MALONE.

310. ———*what bestow of him?*] Surely *of* is an error of the press, in the old copy, for *on*. MALONE.

Of, is very commonly, in the North, still used for *on*. HENLEY.

344. ———*kiss thy hand so oft?*] This fantastick custom is taken notice of by Barnaby Riche in *Faults and nothing but Faults*, 4to. circa 1606, p. 6. “ These *Flowers of Courtesie* as they are full of affectation, so are they no less formall in their speeches full of fustian phrases, many times delivering such sentences as doe bewray and lay open their masters ignorance; and they are so frequent *with the kisse on the hand*, that, word shall not passe their mouthes, till they have clapt their fingers over their lippes.” REED.

365. ———*midsummer madness.*] Hot weather often turns the brain, which is, I suppose, alluded to here. JOHNSON.

'Tis

'*Tis midsummer moon with you*, is a proverb in Ray's collection, signifying you are mad. STEEVENS.

379. ———*be opposite with a kinsman*———] *Opposite* here, as in many other places, means—*adverse, hostile*. MALONE.

So, in *King Lear* :—“ bound to answer an unknown *opposite*.” STEEVENS.

380. ———*let thy tongue tang, &c.*] The first folio reads *langer*; the second *tang*. STEEVENS.

384. ———*I have lim'd her*:———] I have entangled or caught her, as a bird is caught with *birdlime*.

JOHNSON.

387. ———*Fellow!*———] This word, which originally signified *companion*, was not yet totally degraded to its present meaning; and Malvolio takes it in the favourable sense. JOHNSON.

429. ———*cherry pit*———] *Cherry-pit* is pitching cherry-stones into a little hole. Nash, speaking of the paint on ladies' faces, says, “ You may play at *cherry-pit* in their cheeks.” So in a comedy called *The Isle of Gulls*, 1611 :——“ if she were here, I would have a bout at cobnut or *cherry-pit*.” So, in *The Witch of Edmonton* : “ I have lov'd a witch ever since I play'd at *cherry-pit*.” STEEVENS.

430. ———*Hang him, foul collier!*] *Collier* was, in our author's time, a term of the highest reproach. So great were the impositions practised by the venders of coals, that R. Greene, at the conclusion of his *Notable Discovery of Cozenage*, 1592, has published what he calls,

calls, *A pleasant Discovery of the Cosenage of Colliers.*

STEEVENS.

The devil is called *Collier* for his blackness ; *Like will to like, says the Devil to the Collier.* JOHNSON.

454. ———*a finder of madmen :—*] This is, I think, an allusion to the *witch-finders*, who were very busy.

JOHNSON.

455. *More matter for a May morning.*] It is usual on the first of *May* to exhibit metrical interludes of the comick kind, as well as the *morris-dance*, of which a plate is given at the end of the first part of *K. Henry IV.* with Mr. Tollet's observations on it.

STEEVENS.

479. ———*He may have mercy upon mine ;—*] We may read, *He may have mercy upon thine, but my hope is better.* Yet the passage may well enough stand without alteration.

It were much to be wished that Shakspeare, in this and some other passages, had not ventured so near profaneness. JOHNSON.

513. ———*too unchary out.*] The old copy reads—*on't.* The emendation was made by Mr. Theobald.

STEEVENS.

518. *Goes on my master's grief.*] The old copy has—*griefs.* It has been corrected in the wrong place ; and we should read, I think,

Go on my master's griefs.

The joining a singular verb with a plural noun, was common in our author's time. MALONE.

519.

519. ———wear this jewel for me,——] *Jewel* does not properly signify a single *gem*, but any precious ornament or superfluity. MALONE.

So, in Markham's *Arcadia*, 1607: "She gave him a very fine *jewel*, wherein was set a most rich diamond." See also Warton's *History of English Poetry*, vol. i. p. 121. STEEVENS.

547. *He is knight, dubb'd with unhack'd rapier, and on carpet consideration;——*] That is, he is no soldier by profession, not a knight banneret, dubbed in the field of battle, but, *on carpet consideration*, at a festivity, or on some peaceable occasion, when knights receive their dignity, kneeling not on the ground, as in war, but on a *carpet*. This is, I believe, the original of the contemptuous term, a *carpet knight*, who was naturally held in scorn by the men of war. JOHNSON.

Greene uses the term—*Carpet-knights*, in contempt of those of whom he is speaking; and in *The Downfall of Robert Earl of Huntington*, 1601, it is employed for the same purpose:

———"soldiers, come away,

"This *Carpet-knight* sits carping at our scars."

In Barrett's *Alvearie* 1580: "——those which do not exercise themselves with some honest affaires, but serve abominable and filthy idleness, are, as we used to call them, *Carpet-knightes*."

Again, among Sir John Harrington's Epigrams, b. iv. ep. 6. *Of Merit and Demerit*:

"That captaines in those days were not regarded,

"That only *Carpet-knights* were well rewarded."

The

The old copy reads——unhatch'd *rapier*.

STEEVENS.

It appears from Cotgrave's Dictionary, *in verb*, *Hacher* [to hack, hew, &c.] that to *hatch* the hilt of a sword was a technical term. I suspect, we ought to read—with *an hatch'd rapier*; *i. e.* with a rapier, the hilt of which was richly *engraved* and ornamented.

Our author, however, might have used *unhatch'd* in the sense of *unhack'd*; and therefore I would not disturb the reading of the old copy. MALONE.

——*on carpet consideration*] *i. e.* Not on account of his own merit, but for political reasons. The phrase seems to owe its origin to the custom of having the tables, round which those who determined publick measures were seated, covered with *carpets*. “There is something on the *carpet*,” is a phrase still in use, and means, “some measure is at present under *consideration*.”

ANONYMOUS.

552. ——*hob, nob*,——] This adverb is corrupted from *hap ne hap*; as *would ne would*, *will ne will*; that is, *let it happen, or not*; and signifies at random, at the mercy of chance. See Johnson's Dictionary. STEEVENS.

587. *Why, man, he's a very devil, &c.*] Ben Jonson has imitated this scene in the *Silent Woman*. The behaviour of Sir John Daw, and Sir Amorous la Foole, is formed on that of Viola and Aguecheek. STEEVENS.

——*I have not seen such a virago*.——] *Virago* cannot be properly used here, unless we suppose Sir Toby to mean, I never saw one that had so much the look of woman with the prowess of man. JOHNSON.

The old copy reads——*firago*. A *virago* always means a female warrior, or, in low language, a scold, or turbulent woman. In Heywood's *Golden Age*, 1611, *Jupiter* enters “like a nymph or *virago*; and says: “I may pass for a bona-roba, a rounceval, a *virago*, or a good manly lass.” If Shakspeare (who knew *Viola* to be a woman, though Sir Toby did not) has made no blunder, Dr. Johnson has supplied the only obvious meaning of the word. *Firago* may however be a ludicrous term of Shakspeare's coinage. STEEVENS.

589. ——*the stuck*——] The *stuck* is a corrupted abbreviation of the *stoccata*, an Italian term in fencing. So, in the *Return from Parnassus*, 1606: “Here's a fellow, *Judicio*, that carried the deadly *stock* in his pen.” Again, in Marston's *Mal-content*, 1604: “The close *stock*, O mortal,” &c. Again, in *Antonio's Revenge*, 1602:

“I would pass on him with a mortal *stock*.”

STEEVENS.

620. ——*by the duello*——] *i. e.* by the laws of the *duello*, which, in Shakspeare's time, were settled with the utmost nicety.

STEEVENS.

631. *Nay, if you be an undertaker*,——] But why was *an undertaker* so offensive a character? I believe this is a touch upon the times, which may help to determine the date of this play. At the meeting of the parliament in 1614, there appears to have been a very general persuasion, or jealousy at least, that the king had been induced to call a parliament at that time, by certain persons, who had undertaken, through their influence

fluence in the house of commons, to carry things according to his majesty's wishes. These persons were immediately stigmatized with the invidious name of *undertakers*; and the idea was so unpopular, that the king thought it necessary, in two set speeches, to deny positively (how truly is another question) that there had been any such *undertaking*. *Parl. Hist.* vol v. p. 277, and 286. Sir Francis Bacon also (then attorney-general) made an artful, apologetical speech in the house of commons upon the same subject; *when the house* (according to the title of the speech) *was in great heat, and much troubled about the undertakers*. Bacon's Works, vol. ii. p. 236. 4to edit. TYRWHITT.

687. —o'erflourish'd by the devil.] In the time of Shakspeare, trunks, which are now deposited in lumber-rooms, or other obscure places, were part of the furniture of apartments in which company was received. I have seen more than one of these, as old as the time of our poet. They were richly ornamented on the tops and sides with scroll-work, emblematical devices, &c. and were elevated on feet. Shakspeare has the same expression in *Measure for Measure*:

“ ————your title to him

“ Doth flourish the deceit——” STEEVENS.

Again, in his 60th Sonnet:

“ Time doth transfix the flourish set on youth.”

The following lines in *K. Richard II.* as exhibited in *England's Parnassus*, 1600, confirm Mr. Steevens's observation:

“ The purest treasure mortal times afford

G ij

“ Is

“ Is spotless reputation ;—that away,

“ Men are but *gilded trunks*, or painted clay.”

MALONE.

687. ———*so do not I.*] This, I believe, means, I do not yet believe myself, when, from this accident, I gather hope of my brother's life.

JOHNSON.

ACT IV.

Line 1. ———*I AM afraid this great lubber*——] *i. e.* affectation and foppery will overspread the world.

JOHNSON.

18. *I pr'ythee, foolish Greek*,——] *Greek*, was as much as to say bawd or pander. He understood the Clown to be acting in that office. A bawdy-house was called Corinth, and the frequenters of it Corinthians, which words occur frequently in Shakspeare, especially in *Timon of Athens*, and *Henry IV.* Yet the Oxford editor alters it to Geck.

WARBURTON.

Can our author have alluded to St. Paul's epistle to the Romans, ch. i. v. 23

“ ———to the *Greeks foolishness?*” STEEVENS.

22. ———*get themselves a good report after fourteen years purchase.*] This seems to carry a piece of satire upon *monopolies*, the crying grievance of that time. The grants generally were for fourteen years; and the petitions being referred to a committee, it was suspected that money gained favourable reports from thence.

WARBURTON.

Perhaps

Perhaps *fourteen years' purchase* was, in Shakspeare's time, the highest price for land. Lord Bacon's *Essay on Usury* mentions *sixteen years purchase*. "I will not give more than according to *fifteen years purchase*, said a dying usurer to a clergyman, who advised him to study for a purchase of the kingdom of heaven."

TOLLET.

This passage may be considered as a further corroboration of Mr. Tyrwhitt's conjecture, that *Twelfth Night* was written in 1614. The grievance of monopolies, though long complained of, had, it should seem, risen to a greater height at that time than ever, for next to *the undertakers*, it was the object of parliamentary debate, during the short session of that year. MALONE.

53. *In this uncivil and unjust extent*] *Extent* is, in law, a writ of execution, whereby goods are seized for the king. It is therefore taken here for *violence* in general. JOHNSON.

56. *This ruffian hath botch'd up——*] *Botch'd up*, I fancy, is only a coarse expression for *made up*, as a bad taylor is called a *botcher*, and to botch is to make clumsily. JOHNSON.

Dr. Johnson is certainly right. A similar expression occurs in *Antony and Cleopatra*:

"——— if you'll *patch* a quarrel

"As matter whole you've not to make it with."

Again, in *K. Henry V.*

"Do *botch* and bungle up damnation." STEEVENS.

59. *He started one poor heart of mine in thee.*] I know not whether there be not an ambiguity intended between

heart and hart. The sense however is easy enough. *He that offends thee, attacks one of my hearts; or, as the ancients expressed it, half my heart.* JOHNSON.

60. *What relish is in this?*] How does this taste? What judgment am I to make of it? JOHNSON.

68. *——sir Topas——*] The name of *Sir Topas* is taken from Chaucer. STEEVENS.

72. *——I am not tall enough to become the function well;*] This cannot be right. The word wanted should be a part of the description of *a careful man*. I should have no objection to read—*pale*. TYRWHYTT.

Tall enough,] perhaps means *not of sufficient height to overlook a pulpit*. STEEVENS

75. *——as to say, a careful man, and a great scholar——*] This refers to what went before: *I am not tall enough to become the function well, or lean enough to be thought a good student*: it is plain then that Shakspeare wrote:—*as to say a graceful man, i. e. comely*. To this the Oxford editor says, *rectè*. WARBURTON.

A *careful man*, I believe, means, a man who has such a regard for his character as to entitle him to ordination. STEEVENS.

79. *——very wittily said—That, that is, is:——*] This is a very humorous banter of the rules established in the schools, that all reasonings are *ex præcognitis & præconcessis*, which lay the foundation of every science in these maxims, *whatsoever is, is; and it is impossible for the same thing to be and not to be*; with much trifling of the like kind. WARBURTON.

102. *——it hath bay-windows——*] A bay-window

is

is the same as a *bow-window*; a window in a recess, or bay. See *A. Wood's Life*, published by T. Hearne, 1730, p. 548 and 553. The following instances may likewise support the supposition:

Cynthia's Revels, by B. Jonson, 1610.

“——retired myself into a *bay-window*,” &c.

Again, in Stow's *Chronicle of Henry IV.*

“As Tho. Montague rested him at a *bay-window*, a gun was levell'd,” &c.

Again, in Middleton's *Women beware Women*:

“'Tis a sweet recreation for a gentlewoman

“To stand in a *bay-window* and see gallants.”

Chaucer, in the *Assemblie of Ladies*, mentions *bay-windows*. Again, in *K. Henry the Sixth's Directions for building the Hall at King's College, Cambridge*:——“on every side thereof a *baie-window*.” STEEVENS.

103. ——*the clear stones*——] The old copy has —*stores*. The emendation was made by the editor of the second folio. MALONE.

114. ——*constant question*.] A settled, a determinate, a regular question. JOHNSON.

130. *Nay, I am for all waters*.] A phrase taken from the actor's ability of making the audience cry either with mirth or grief. WARBURTON.

I rather think this expression borrowed from sportsmen, and relating to the qualifications of a complete spaniel. JOHNSON.

A cloak for all kinds of knavery; taken from the Italian proverb, *Tu hai mantillo da ogni acqua*. SMITH.

I think the meaning is—I can turn my hand to any thing;

thing; I can assume any character I please.—Montaigne, speaking of Aristotle, says, that “he hath an oare in every water, and meddleth with all things.”

Florio’s translation, 1603.

MALONE.

130. *Nay, I am for all waters.*] This is the *Clown*’s answer to *Sir Toby* who applauded him, for *Sir Toby* having commended the *Clown* for his address in personating *Sir Topas*, the *Clown* in his reply plays upon the name *Topas*, and intimates that he could sustain as well the character of any other person, let him be called by what *gem* he might.——A *diamond* of the first water, is no uncommon expression; and the *Clown* before, by the *lustrous* quality of the *clear stones*, intended a similar allusion.

HENLEY.

140. *Hey Robin, jolly Robin,*] This song should certainly begin:

“Hey, jolly Robin, tell to me

“How does thy lady, do?——

“My lady is unkind, perdy.——

“Alas, why is she so?”

FARMER.

This song seems to be alluded to in the following passage of *The Merchandises of Popish Priestes*, 4to. 1629, Sign. F. 2——“there is no one so lively and jolly as St. Mathurine, I can best describe you this arch singer, by such common phrase as wee use of him whom wee see very lively and pleasantly disposed, wee say this, *His head is full of jolly Robbins.*”

REED.

154. ——*your five wits?*] Thus the *five senses* were anciently called. So, in *K. Lear*, Edgar says,

“Bless thy *five wits*! Tom’s a cold.”

Again,

Again, in the old morality of *Every Man*: “And remember beaute, *fyve wyttes*, strength, and dyscrecyon.”

STEEVENS.

That the five *wits*, were considered as distinct from the five *senses*, appears from a line in one of our author's sonnets :

“ But my five *wits*, nor my five *senses* can——”

The wits, Dr. Johnson has elsewhere observed, were reckoned five, in analogy to the five senses. From Stephen Hawes's poem, intituled *Graunde Amour*, ch. 24. edit. 1554, it appears, that the five wits were——“common wit, imagination, fantasy, estimation, and memory.”

MALONE.

159. ——*property'd me*;——] They have taken possession of me, as of a man unable to look to himself.

JOHNSON.

167. *Maintain no words with him*,——] Here the *Clown* in the dark acts two persons, and counterfeits, by variation of voice, a dialogue between himself and Sir Topas.——*I will, sir, I will*, is spoken after a pause, as if, in the mean time, Sir Topas had whispered.

JOHNSON.

172. ——*I am shent, &c.*] i. e. *scolded, reprimanded*.

JOHNSON.

193. ——*Like to the old vice*,] *Vice* was the fool of the old moralities. Some traces of this character are still preserved in puppet-shows, and by country mummers.

JOHNSON.

This character was always acted in a *mask*; it probably had its name from the old French word *vis*, for which

which they now use *visage*, though they still retain it in *vis-à-vis*, which is literally, *face to face*. STEEVENS.

200. *Adieu, goodman devil.*] We have here another old catch; apparently, I think, not of Shakspeare. I am therefore willing to receive the common reading of the last line:

Adieu, goodman drivell.

The name of *Malvolio* seems to have been form'd by an accidental transposition in the word, *Malivolo*.

I know not whether a part of the preceding line should not be thrown into a question, “pare thy nails, dad?”

In *Henry V.* we again meet with “this roaring devil i'th' old play; every one may *pare his nails* with a wooden dagger.” FARMER.

In the old translation of the *Menæchmi*, 1595, Menæchmus says to Peniculus: “Away filthie mad *drivell*, away! I will talk no longer with thee.” STEEVENS.

206. *Yet there he was; and there I found this credit, That he did range, &c.*] *i. e.* I found it justified, credibly vouched. THEOBALD.

212. —all instance,—] *Instance is example.*

JOHNSON.

215. *To any other trust,—*] To any other belief, or confidence, to any other fixed opinion. JOHNSON.

222. *Whiles—*] Is *until*. This word is still so used in the northern countries. It is, I think, used in this sense in the preface to the *Accidence*. JOHNSON.

Almost throughout the old copies of Shakspeare, *whiles*

whiles is given us instead of *while*. Mr. Rowe, the first reformer of his spelling, made the change.

STEEVENS.

233. ———*truth*———] *Truth is fidelity.* JOHNSON.

234. ———*heavens so shine, &c.*] Alluding perhaps to a superstitious supposition, the memory of which is still preserved in a proverbial saying: “*Happy is the bride upon whom the sun shines, and blessed the corpse upon which the rain falls.*”

STEEVENS.

ACT V.

Line 20. ———CONCLUSIONS *to be as kisses, if your four negatives make your two affirmatives,——*] One cannot but wonder, that this passage should have perplexed the commentators. In Marlow’s *Lust’s Dominion*, the Queen says to the Moor:

“——Come, let’s kisse.

“*Moor.* Away, away.

“*Queen* No, no, sayes I; and *twice away*, sayes *stay.*”

Sir Philip Sydney has enlarged upon this thought in the sixty-third stanza of his *Astrophel and Stella*.

FARMER.

37. ———*bells of St. Bennet,——*] When in this play
he

he mentioned the *bed of Ware*, he recollected that the scene was in Illyria, and added *in England*; but his sense of the same impropriety could not restrain him from the bells of St. Bennet.

JOHNSON.

Shakspeare's improprieties and anachronisms are surely venial in comparison with those of contemporary writers. Lodge, in his *True Tragedies of Marius and Sylla*, 1594, has mentioned *the razors of Palermo* and *St. Paul's steeple*, and has introduced a *Frenchman*, named *Don Pedro*, who, in consideration of receiving *forty crowns*, undertakes to poison Marius. Stanyhurst, the translator of four books of Virgil, in 1582, compares Choræbus to a *bedlamite*; says, that old Priam girded on his sword *Morglay*; and makes Dido tell Æneas, that she should have been contented had she been brought to-bed even of a *cockney*.

Saltem si qui mihi de te suscepta fuisset

Ante fugum soboles——

“——yf yeet soom progenye from me

“Had crawl'd, by the father'd, yf a *cockney*, dandiprat hophtumb.”

STEEVENS.

54. ——*scathful*——] *i. e.* mischievous, destructive. So, in Decker's *If this be not a good play, the Devil is in it*. 1612 :

“He mickle *scath* has done me.”

Again, in the *Pinner of Wakefield*, 1599 :

“That offereth *scath* unto the town of Wakefield.”

STEEVENS.

62. ——*desperate of shame, and state*] Unattentive
to

to his character or his condition, like a desperate man.

JOHNSON.

109. ———as fat and fulsome———] *Fat* means *dull*; so we say a *fat-headed* fellow; *fat* likewise means *gross*, and is sometimes used for *obscene*. JOHNSON.

118. *Why should I not, had I the heart to do it,
Like to the Egyptian thief, at point of death*

Kill what I love;———] In this simile, a particular story is presuppos'd; which ought to be known to shew the justness and propriety of the comparison. It is taken from *Heliodorus's Æthiopics*, to which our author was indebted for the allusion. This *Egyptian thief* was Thyamis, who was a native of Memphis, and at the head of a band of robbers. Theagenes and Chariclea falling into their hands, Thyamis fell desperately in love with the lady, and would have married her. Soon after, a stronger body of robbers coming down upon Thyamis's party, he was in such fears for his mistress, that he had her shut into a cave with his treasure. It was customary with those barbarians, *when they despaired of their own safety, first to make away with those whom they held dear*, and desired for companions in the next life. Thyamis, therefore, benetted round with his enemies, raging with love, jealousy, and anger, went to his cave; and calling aloud in the Egyptian tongue, so soon as he heard himself answer'd toward the cave's mouth by a Grecian, making to the person by the direction of her voice, he caught her by the hair with his left hand, and (supposing her to be Chariclea) with his right hand

H

plunged

plunged his sword into her breast. THEOBALD.

171. ————*case*?] *Case* is a word used contemptuously for *skin*, We yet talk of a *fox-case*, meaning the stuffed skin of a fox. JOHNSON.

So, in Cary's *Present State of England*, 1626: "Queen Elizabeth asked a knight named Young, how he liked a company of brave ladies?—He answered, as I like my silver-haired conies at home; the *cases* are far better than the bodies."

This expression occurs again in *Antony and Cleopatra*:

"The *case* of that huge spirit now is cold."

MALONE.

208. ————*Then he's a rogue, and a passy measure pavin* :

I hate a drunken rogue.] B. Jonson also mentions the *pavin*, and calls it a Spanish dance, *Alchemist*, p. 97. but it seems to come originally from Padua, and should rather be written *pavane*, as a corruption of *Paduana*. A dance of that name (*saltatio Paduana*) occurs in an old writer, quoted by the annotator on *Rabelais*, b. v. c. 30.

Passy measures is undoubtedly a corruption, but I know not how it should be rectified. TYRWHITT.

The *pavan*, from *pavo* a peacock, is a grave and majestic dance. The method of dancing it was antiently by gentlemen dressed in a cap and sword, by those of the long robe in their gowns, by princes in their mantles, and by ladies in gowns with long trains, the motion whereof in the dance, resembled that of a peacock's tail. This dance is supposed to have been invented

vented by the Spaniards, and its figure is given with the characters for the steps in the *Orchesographia* of *Thoinet Arbeau*. Every pavin has its galliard, a lighter kind of air made out of the former. The courant, the jig, and the hornpipe, are sufficiently known at this day.

Of the *passamezzo* little is to be said, except that it was a favourite air in the days of Queen Elizabeth. Ligon, in his History of Barbadoes, mentions a *passamezzo* galliard, which in the year 1647, a Padre in that island played to him on the lute; the very same, he says, with an air of that kind which in Shakspeare's play of *Hen. IV.* was originally played to Sir John Falstaff and Doll Tearsheet, by Sneak, the musician, there named. This little anecdote Ligon might have by tradition, but his conclusion, that because it was played in a dramattick representation of the history of *Hen. IV.* it must be so ancient as his time, is very idle and injudicious.—*Passy-measure* is therefore undoubtedly a corruption from *passamezzo*.

Sir J. HAWKINS.

With the help of Sir John Hawkins's explanation of *passy-measure*, I think I now see the meaning of this passage. The second folio reads—*after a passy measure's pavin*.—So that I should imagine the following regulation of the whole speech would not be far from the truth:

Then he's a rogue. After a passy-measure or a pavin, I hate a drunken rogue, i. e. next to a passy-measure or a pavin, &c. It is in character that Sir Toby should

H ij

express

express a strong dislike of *serious dances*, such as the *passamezzo* and the *pavin* are described to be.

TYRWHITT.

I have followed Mr. Tyrwhitt's regulation.

STEEVENS.

225. *A natural perspective*,——] I apprehend this may be explained by a quotation from a duodecimo book called *Humane Industry*, 1661, p. 76 and 77: “It is a pretty art that in a pleated paper and table furrowed or indented, men make one picture to represent several faces——that being viewed from one place or standing, did shew the head of a Spaniard, and from another the head of an ass.”——“A picture of a Chancellor of France presented to the common beholder a multitude of little faces——but if one did look on it through a *perspective*, there appeared only the single pourtraicture of the Chancellor himself.” Thus that, which is, is not, or in a different position appears like another thing. This seems also to explain a passage in *K. Henry V.* sc. ii. : “Yes, my lord, you see them *perspectively*, the cities turn'd into a maid.”

TOLLET.

292. *A most extracting frenzy*——] *i. e.* a frenzy that drew me away from every thing but its own object.

WARBURTON.

Since I wrote my former note, I have met with a passage in the *Historie of Hamblet*, bl. l. 1608, Sig. C. 2. that seems to support the reading of the old copy: “——to try if men of great account be *extract* out of their wits.”

MALONE.

305. ———you must allow vox.] I am by no means certain that I understand this passage, which, indeed, the author of the Revisal pronounces to have no meaning. I suppose the clown begins reading the letter in some fantastical manner, on which Olivia asks him, *if he is mad*. No, madman, says he, *I do but barely deliver the sense of this madman's epistle; if you would have it read as it ought to be, that is, with such a frantick accent and gesture as a madman would read it, you must allow vox i. e. you must furnish the reader with a voice, or, in other words, read it yourself.* STEEVENS.

I rather think the meaning is——*If you would have it read in character, as such a mad epistle ought to be read, you must permit me to assume a frantick tone.* MALONE.

——but to read his right wits,——] Perhaps so,——*but to read his wits right is to read thus.* To represent his present state of mind, is to read a madman's letter, as I now do like a madman. JOHNSON.

327. *One day shall crown the alliance on't, so please you,*] The word *on't* in this place is mere nonsense. I doubt not the poet wrote:

——an't so please you. REVISAL.

This is well conjectured; but *on't* may relate to the double character of sister and wife. JOHNSON.

331. ———*So much against the mettall of your sex,*] The old copy reads, I think rightly:

So much against the mettle of your sex.

i. e. so much against the natural disposition of your sex. So, in *Macbeth*:

“——thy undaunted mettle should compose

H iij

“ Nothing

“ Nothing but males.”

The reading which has been substituted affords, in my apprehension, no meaning. *Mettle* is here, as in many other places, used for *spirit*, or rather for *timidity*, or *deficiency of spirit*.

Our author has taken the same licence in *All's Well that ends Well*:

“ 'Tis only *title* thou disdain'st in her——”

i. e. the want of title. Again, in *King Richard III.*

“ The *forfeit*, sovereign, of my servant's life.”

i. e. the remission of the forfeit.

MALONE.

348. ——*cross gartered*——*yellow stockings*,——] In an entertainment called *Cupid and Death*, by Shirley, 1653, a host enters in *yellow stockings* and *cross garter'd*.

STEEVENS.

350. ——*lighter*——] People of less dignity or importance.

JOHNSON.

354. ——*geck*——] A fool.

JOHNSON.

So, in the vision at the conclusion of *Cymbeline*:

“ And to become the *geck* and scorn

“ Of th' other's villany.”

Again, in *Ane verie excellent and delectabill Treatise intitult PHILOTUS*, &c. 1603:

“ Thocht he be auld, my joy, quhat reck,

“ When he is gane give him ane *geck*,

“ And take another be the neck.”

Again:

“ The carle that hecht sa weill to treat you,

“ I think sall get ane *geck*.”

STEEVENS.

361. ——*here were presuppos'd*] *Presuppos'd*
seems

seems to mean previously pointed out for thy imitation, or such as it was supposed thou would'st assume after thou hadst read the letter. The *supposition* was *previous to the act*. STEEVENS.

373. *Upon some stubborn and uncourteous parts
We had conceiv'd against him :—]*

Surely we should rather read—*conceiv'd* in him.

TYRWHITT.

375. *—at Sir Toby's great importance ;] importance is importunacy, importunements.* STEEVENS.

381. *Alas, poor fool !—]* See notes on *K. Lear*, act v. sc. iii. REED.

—how have they baffled thee ?] See Mr. Tollet's note on a passage in the first scene of the first act of *K. Rich. II.*

“ I am disgrac'd, impeach'd, and *baffled* here.”

STEEVENS.

386. *—but do you remember, madam,—]* As the Clown is speaking to Malvolio, and not to Olivia, I think this passage should be regulated thus—*but do you remember ?—Madam, why laugh you, &c.*

TYRWHITT.

400. *When that I was and a little tiny boy,]* Here again we have an old song, scarcely worth correction. 'Gainst *knaves and thieves* must evidently be, against *knave and thief*.—When I was a boy, my folly and mischievous actions were little regarded : but when I came to manhood, men shut their gates against me, as *a knave and a thief*.

Sir Tho. Hanmer rightly reduces the subsequent words

words, *beds* and *heads*, to the singular number : and a little alteration is still wanting at the beginning of some of the stanzas.

Mr. Steevens observes in a note at the end of *Much ado about Nothing*, that the play had formerly passed under the name of *Benedict and Beatrix*. It seems to have been the *court-fashion* to alter the titles. A very ingenious lady, with whom I have the honour to be acquainted, Mrs. Askew of Queen's Square, has a fine copy of the second folio edition of Shakspeare, which formerly belonged to king Charles I. and was a present from him to his master of the Revels Sir Thomas Herbert. Sir Thomas has altered five titles in the list of the plays, "*Benedick and Beatrice,—Pyramus and Thisby,—Rosalinde,—Mr. Paroles, and Malvolio.*"

It is lamentable to see how far party and prejudice will carry the wisest men, even against their own practice and opinions. Milton, in his Εἰκονοκλαστές, censures king Charles for reading "one, whom," says he, "we well knew was the closet companion of his solitudes, *William Shakspeare.*"

FARMER.

Dr. Farmer might have observed, that the alterations of the titles are in his majesty's own hand-writing, materially differing from Sir Thomas Herbert's, of which the same volume afford more than one specimen. I learn from another manuscript note in it, that *John Lowine* acted *K. Henry VIII.* and *John Taylor* the part of *Hamlet*. The book is now in my possession.

To

To the concluding remark of Dr. Farmer, may be added the following passage from *An Appeal to all rational Men concerning King Charles's Trial*, by John Cooke, 1649 : “ Had he but studied scripture half so much as *Ben Jonson* or *Shakspeare*, he might have learnt that when Amaziah was settled in the kingdom, he suddenly did justice upon those servants which killed his father Joash, &c.” With this quotation I was furnished by Mr. Malone.

A quarto volume of plays attributed to Shakspeare with his majesty's cypher on the back of it, is preserved in Mr. Garrick's collection. STEEVENS.

THE END.



THE
HISTORY OF THE
CITY OF
NEW-YORK
FROM
THE
FIRST
SETTLEMENT
TO
THE
PRESENT
TIME
BY
J. C. HEATON
NEW-YORK
1853



7

ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

ROMEO and JULIET,

WRITTEN BY

WILL. SHAKSPERE.

—SIC ITUR AD ASTRA.

VIRG.

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EXHIBIT A

STATE OF NEW YORK

IN SENATE

JANUARY 18, 1903

REPORT



ANNOTATIONS
UPON
ROMEO and JULIET.

PROLOGUE.

THIS prologue, after the first copy was published in 1597, received several alterations, both in respect of correctness and versification. In the folio it is omitted.—The play was originally performed by *the Right Honourable the Lord of Hunsdon his servants.*

In the first of K. James I. was made an act of parliament for some restraint or limitation of noblemen in the protection of players, or of players under their sanction.

STEEVENS.

ROMEO and JULIET.] BREVAL says, in his Travels, that, on a strict inquiry into the histories of Verona, he found that Shakspeare had varied very little from the truth, either in the names, characters, or other circumstances of his play. STEEVENS.

I believe that Shakspeare formed his drama on the poem entitled *The Tragical Hystory of Romeus and Juliet*, 1562, rather than on Painter's Novel, for these reasons :

1. In the poem the prince of Verona is called *Escalus*; so also in the play.—In Painter's translation from Boisteau he is named *Signor Escala*, and sometimes *Lord Bartholomew of Escala*. 2. The messenger employed by Friar Lawrence to carry a letter to Romeo, to inform him when Juliet would awake from her trance, is in Painter's translation called *Anselme*; in the poem, and in the play, Friar *John* is employed in this business. 3. The circumstance of Capulet's writing down the names of the guests whom he invites to supper, is found in the poem and in the play, but is not mentioned by Painter. 4. Several passages of *Romeo and Juliet* appear to have been formed on hints furnished by the poem, and some expressions are borrowed from thence.

With respect to the name of *Romeo*, this also Shakspeare might have had from the poem; for in one place that name is given to him. MALONE.

It is plain, from many circumstances, that Shakspeare had read this novel, both in its prosaick and metrical

metrical form. He might likewise have met with other poetical pieces on the same subject. We are not yet at the end of our discoveries relative to the originals of our author's dramattick pieces.

STEEVENS.

This story was well known to the English poets before the time of Shakspeare. In an old collection of poems, called, *A gorgeous Gallery of gallant Inventions*, 1578, I find it mentioned :

“ Sir *Romeus*' annoy but trifle seems to mine.”

And again, *Romeus and Juliet* are celebrated in *A poor Knight his Palace of private Pleasures*, 1579.

I quote these passages for the sake of observing, that, if Shakspeare had not read Painter's translation, it is not likely that he would have altered the name to *Romeo*. There was another novel on the subject by L. de Porto ; which has been lately printed at Venice.

FARMER.

The two entries which I have quoted from the books at Stationers-Hall, may possibly dispose Dr. Farmer to retract his observation concerning Shakspeare's changing the names.

STEEVENS.

ACT I.

Line 1. — *WE'LL not carry coals.*] Dr. Warburton very justly observes, that this was a phrase formerly in use to signify *the bearing injuries*; but, as he has given no instances in support of his declaration, I thought it necessary to subjoin the following:

Nash, in his *Have with you to Saffron Walden*, 1595, says: “We will *bear no coles*, I warrant you.” So, Skelton:

“———You, I say, Julian,

“Wyll you *beare no coles*?”

So, in Marston's *Antonio and Mellida*, 2d part, 1602: “He has had wrong, and if I were he, *I would bear no coles.*” So, in *Law Tricks*, or *Who would have thought it?* a comedy, by John Day, 1608: “I'll *carry coals* and you will, no horns.” Again, in *May-Day*, a comedy by Chapman, 1610: “You must swear by no man's beard but your own, for that may breed a quarrel: above all things you must *carry no coals.*” And again, in the same play: “Now my ancient being a man of an *un-coal-carrying* spirit,” &c. Again, in Ben Jonson's *Every Man out of his Humour*: “Here comes one that will *carry coals*; ergo, will hold my dog.” And, lastly, in the poet's own *Henry V.* “At Calais they stole a fire-shovel; I knew by that piece of service the men would *carry coals.*” Again, in the *Malcontent*, 1604:

“Great

“Great slaves fear better than love, born naturally for a *coal-basket*.” STEEVENS.

This phrase continued to be in use down to the middle of the last century. In a little satirical piece of Sir John Birkenhead, entitled, “Two centuries [of Books] of St. Paul’s Church-Yard,” &c. published after the death of K. Charles I. N^o 22, p. 50, is inserted “*Fire, Fire!* a small manual, dedicated to Sir Arthur Haselridge; in which it is plainly proved by a whole chauldron of scripture, that *John Lillburn* will not *carry coals*.” By Dr. Gouge.

PERCY.

But, notwithstanding this accumulation of passages in which the phrase itself occurs, the original of it is still left unexplored.—“If thine enemy be hungry, give him bread to eat; and if he be thirsty, give him water to drink: for thou shalt heap *coals of fire upon his head*,” &c. Prov. xxv. 22.—or as cited in the Epistle to the Romans, xii. 20. HENLEY.

34. —[*here comes of the house of the Montagues.*] I believe the author wrote:

Here comes *two* of the house of the Montagues. The word *two* was inadvertently omitted in the quarto of 1599, from which the subsequent impressions were printed; but in the first edition of 1597, the passage stands thus:

“Here comes *two* of the Montagues——” which confirms the emendation. The disregard of concord is in character, and was probably intended.

It

It should be observed, that the partisans of the Montague family wore a token in their hats in order to distinguish them from their enemies, the Capulets. Hence throughout this play, they are known at a distance. This circumstance is mentioned by Gascoigne, in a *Devise of a Masque*, written for the right honourable Viscount Mountacute, 1575:

“ And for a further prooffe he shewed in hys hat

“ Thys token which the *Mountacutes* did beare
alwaies, for that

“ They covet to be known from *Capels*, where
they pass,

“ For ancient grutch whych long ago ’twene
these houses was.” MALONE.

44. — *I will bite my thumb at them; which is a disgrace to them, if they bear it.*] So it signifies in Randolph’s *Muses Looking Glass*, act iii. sc. 3. p. 45.

“ *Orgylus*. To bite his thumb at me.

“ *Argus*. Why should not a man bite his thumb?

“ *Orgylus*. At me? were I scorn’d to see men bite
their thumbs;

Rapiers and daggers,” &c. Dr. GREY.

This mode of quarrelling appears to have been common in our author’s time. “What swearing is there (says Decker, describing the various groupes that daily frequented the walks of St. Paul’s Church), what shouldering, what justling, what jeering, what *byting of thumbs to beget quarrels!*” THE DEAD TERM, 1608.

MALONE.

59. *Enter Benvolio.*] Much of this scene is added since the first edition; but probably by Shakspeare, since we find it in that of the year 1599. POPE.

—*here comes one of my Master's kinsmen.*] Some mistake has happened in this place: *Gregory* is a servant of the *Capulets*; and *Benvolio* was of the *Montague* faction. FARMER.

Perhaps there is no mistake. *Gregory* may mean *Tybalt*, who enters immediately after *Benvolio*, but on a different part of the stage. The eyes of the servant may be directed the way he sees *Tybalt* coming, and in the mean time, *Benvolio* enters on the opposite side.

STEEVENS.

64. —*thy swashing blow.*] Ben Jonson uses this expression in his *Staple for News*: “I do confess a *swashing blow*.” In the *Three Ladies of London*, 1584, *Fraud* says:

“I will flaunt it and brave it after the lusty
Swash.”

To *swash* seems to have meant to be a bully, to be noisily valiant. So, Green, in his *Card of Fancy*, 1608, “—in spending and spoiling, in swearing and *swashing*.” Barrett, in his *Alvearie*, 1580, says, that “to *swash* is to make a noise with swordes against tergats.”

STEEVENS.

76. —*Give me my long sword,*—] The *long sword* was the sword used in war, which was sometimes wielded with both hands. JOHNSON.

This *long sword* is mentioned in *The Coxcomb*, a comedy

comedy by Beaumont and Fletcher, where the justice says:

“Take their confessions, and my *long sword*;

“I cannot tell what danger we may meet with.”

It appears that it was once the fashion to wear two swords of different sizes at the same time.

So, in Decker's *Satiromastix*:

“Peter Salamander, tie up your *great* and your
little sword.” STEEVENS.

91. —mis-temper'd *weapons*—] are *angry weapons*.

So, in *King John*:

“This inundation of *mis-temper'd* humour,” &c.
STEEVENS.

106. *To old Freetown, our common judgment-place,*] This name the poet found in *The Tragicall History of Romeus and Juliet*, 1562. It is there said to be the castle of the Capulets. MALONE.

123. *Peer'd forth the golden window of the east.*] The same thought occurs in Spenser's *Faery Queen*, B. II. c. 10.

“Early before the morn with cremosin ray

“The *windows* of bright heaven opened had,

“Through which into the world the dawning day

“Might looke,” &c. STEEVENS.

131. *That most are busied, &c.*] Edition 1597. Instead of which it is in the other edition thus:

—————by my own,

Which then most sought, where most might not
be found,

Being

Being one too many by my weary self,

Pursu'd my humour, &c.

POPE.

133. *And gladly shunn'd, &c.*] The ten lines following, not in edition 1597, but in the next of 1599.

POPE.

148. Ben. *Have you importun'd, &c.*] These two speeches also omitted in edition 1597, but inserted in 1599.

POPE.

156. *Or dedicate his beauty to the same.*] When we come to consider, that there is some power else besides *balmy air*, that brings forth, and makes the tender buds spread themselves, I do not think it improbable that the poet wrote,

Or dedicate his beauty to the *Sun*.

Or, according to the more obsolete spelling, *Sunne*; which brings it nearer to the traces of the corrupted text.

THEOBALD.

The same expression occurs in *Timon*, act iv.

“A *dedicated* beggar to the air.” STEEVENS.

164. *Is the day so young?*] *i. e.* is it so early in the day? The same expression (which might once have been popular) I meet with in *Acolastus*, a comedy, 1540: “It is yet *young nyghte*, or there is yet moche of the *nyghte* to come.”

STEEVENS.

The same expression, in reference to the tide, is still in use; nothing being more common than to speak of *YOUNG flood*.

* * *

177. —*to his will!*] Sir T. Hanmer, and after him Dr. Warburton, read, to his *ill*. The present reading has some obscurity; the meaning may be, that

that *love* finds out means to pursue his *desire*. That the *blind* should *find paths to ill* is no great wonder.

JOHNSON.

I see no obscurity in the text. It is not unusual for those who are blinded by love to overlook every difficulty that opposes their pursuit.

NICHOLS.

The quarto, 1597, reads :

Should, without *laws*, give pathways to our will!
This reading is the most intelligible.

STEEVENS.

181. *Why then, O brawling love! &c.]* Every sonneteer characterises Love by contrarieties.

FARMER.

192. *Why, such is love's transgression.—]* Such is the consequence of unskilful and mistaken kindness.

JOHNSON.

198. *Being purg'd, a fire sparkling in lovers' eyes;]*
The author may mean, *being purged of smoke*, but it is perhaps a meaning never given to the word in any other place. I would rather read, *Being urg'd, a fire sparkling*. Being excited, and enforced. To *urge* the fire is the technical term.

JOHNSON.

207. *Tell me in sadness,—]* That is, tell me *gravely*, tell me in *seriousness*.

JOHNSON.

219. *And, in strong proof, &c.]* As this play was written in the reign of Queen Elizabeth, I cannot help regarding these speeches of Romeo as an oblique compliment to her majesty, who was not liable to be displeased at hearing her chastity praised after she was suspected to have lost it, or her beauty commended in the sixty-seventh year of her age, though she

she never possessed any when she was young. Her declaration that she would continue unmarried, increases the probability of the present supposition.

STEEVENS.

219. —*in strong proof*—] In chastity of proof,
as we say in armour of proof. JOHNSON.

225. —*with beauty dies her store*.] Mr. Theobald reads, “*With her dies beauty’s store* ;” and is followed by the two succeeding editors. I have replaced the old reading, because I think it at least as plausible as the correction. *She is rich*, says he, *in beauty*, and *only poor* in being subject to the lot of humanity, that *her store*, or riches, *can be destroyed by death*, who shall, by the same blow, put an end to beauty.

JOHNSON.

Theobald’s alteration may be countenanced by the following passage in *Sweetnam Arraign’d*, a comedy, 1620 :

“ Nature now shall boast no more
“ Of the riches of her store ;
“ Since, in this her chiefest prize,
“ All the stock of beauty dies.”

Again, in the 14th Sonnet of Shakspeare :

“ Thy end is truth’s and beauty’s doom and
date.”

Again, in Massinger’s *Virgin-Martyr* :

“ ————with her dies
“ The abstract of all sweetness that’s in woman.”

STEEVENS.

227. Rom. *She hath, and in that sparing, &c.]*
None of the following speeches of this scene are in the first edition of 1597. POPE.

228. *For beauty, starv'd with her severity,
Cuts beauty off from all posterity.]* So, in our author's 3d Sonnet:

“ Or who is he so fond will be the tomb

“ Of his self-love, to stop *posterity* ?”

Again, in his *Venus and Adonis* :

“ What is thy body but a swallowing grave,

“ Seeming to *bury that posterity*,

“ Which by the rights of time thou needs must
have.” MALONE.

239. *To call hers, exquisite, in question more :]* That is, to call hers, which is exquisite, the more into my remembrance and contemplation. It is in this sense, and not in that of doubt, or dispute, that the word *question* is here used. REVISAL.

240. *These happy masks, &c.] i. e.* the masks worn by female spectators of the play. Former editors print *those* instead of *these*, but without authority. STEEVENS.

247. ——— *thou canst not teach me to forget.]*

“ Of all afflictions taught a lover yet,

“ 'Tis sure the hardest science, *to forget.*”

Pope's *Eloisa*.

STEEVENS.

261. *And too soon marr'd are those so early made.]*
The quarto, 1597, reads :

And too soon *marr'd* are those so early married.

Puttenham,

Puttenham, in his *Art of Poetry*, 1589, uses this expression, which seems to be proverbial, as an instance of a figure which he calls the *Rebound* :

“ The maid that *soon married* is, *soon marred* is.”

The jingle between *marr'd* and *made* is likewise frequent among the old writers. So Sidney :

“ Oh! he is *marr'd* that is for others *made*!”

Spenser introduces it very often in his different poems.

STEEVENS.

263. *She is the hopeful lady of my earth :*] This line is not in the first edition. POPE.

She is the hopeful lady of my earth,—] This is a Gallicism: *Fille de terre* is the French phrase for an heiress.

King Richard II. calls his land, *i. e.* his kingdom, *his earth* :

“ Feed not thy sovereign’s foe, my gentle *earth*.”

Again :

“ So weeping, smiling, greet I thee, my *earth*.”

Earth, in other old plays, is likewise put for *lands*, *i. e.* landed estate. So, in *A Trick to catch the Old One*, 1619 :

“ A rich widow, and four hundred a year in good *earth*.” STEEVENS.

274. —*do lusty young men feel*] To say, and to say in pompous words, that a *young man shall feel* as much in an assembly of beauties, *as young men feel in the month of April*, is surely to waste sound upon a very poor sentiment. I read :

Such comfort as do lusty *yeomen* feel.

B i j

You

You shall feel from the sight and conversation of these ladies, such hopes of happiness and such pleasure, as the farmer receives from the spring, when the plenty of the year begins, and the prospect of the harvest fills him with delight. JOHNSON.

The author of THE REMARKS observes, that *young men* “are perpetually used for *yeomen* in old writings. See particularly the Legends of Robin Hood and Adam Bell. So in a subsequent scene of this very play, *yew trees* are in the old editions called *young trees*.” REED.

The following passage from Chaucer’s *Romaunt of the Rose*, will support the present reading, and shew the propriety of Shakspeare’s comparison: for to tell *Paris* that he should feel the same sort of pleasure in an assembly of beauties, which *young folks* feel in that season when they are most *gay and amorous*, was surely as much as the old man ought to say:

“That it was May, thus dremid me,
 “In time of love and jolite,
 “That al thing ginnith waxin gay, &c.—
 “Then *yonge folke* entendin aye,
 “For to ben gaie and amorous,
 “The time is then so savorous.”

Romaunt of the Rose, v. 51, &c.

STEEVENS.

Our author’s 98th Sonnet may also serve to confirm the reading of the text:

“From you have I been absent in the spring,
 “When *proud-pied April* dress’d in all his trim,
 “Hath put a spirit of *youth* in ev’ry thing.”

Again,

Again, in *Tancred and Gismund*, a tragedy, 1592 :

“ Tell me not of the date of Nature’s days,

“ Then in the *April* of her *springing age*.”——

MALONE.

280. Such, *amongst view of many, mine, being one,*
May stand in number, though in reckoning none.]

The first of these lines I do not understand. The old folio gives no help ; the passage is there, *Which one more view*. I can offer nothing better than this :

Within your view of many, mine, being one,

May stand in number, &c. JOHNSON.

A very slight alteration will restore the clearest sense to this passage. Shakspeare might have written the lines thus :

Search among view of many : mine, being one,

May stand in number, though in reckoning none.

i. e. *Amongst the many you will view there, search for one that will please you. Choose out of the multitude.* This agrees exactly with what he had already said to him :

“ ——Hear all, all see,

“ And like her most, whose merit most shall be.”

My daughter (he proceeds) will, it is true, be one of the number, but her beauty can be of no reckoning (i. e. estimation) among those whom you will see here. Reckoning for estimation, is used before in this very scene :

“ Of honourable *reckoning* you are both.”

STEEVENS.

The reading of the text, on which Mr. Steevens has founded a very probable conjecture, is that of the first quarto. And his interpretation is fully supported by a passage in *Measure for Measure*:

“ —————our compell’d sins

“ Stand more for *number* than *accompt*,” i. e. estimation.

There is also, I believe, an allusion to an old proverbial expression, that “*one* is no number.” So, in Decker’s *Honest Whore*, Part II :

“ —————to fall to *one*,

“ —————is to fall to none,

“ For *one* no number is.”

MALONE.

286. *Find them out, whose names are written here?—]*

The quarto, 1597, adds, “ And yet I know not who are written here: I must to the learned, to learn of them; that’s as much as to say, the tailor,” &c.

STEEVENS.

———*find those persons out,*

Whose names are written there.] Shakspeare has here closely followed the poem of *Romeus and Juliet* :

“ No lady fair or foul was in Verona town,

“ No knight or gentleman of high or low renown,

“ But Capilet himself hath bid unto his feast,

“ Or by *his name*, in paper sent, appointed as a guest.”

MALONE.

294. *Tut, man! one fire burns out another’s burning—*

Take thou some new infection to thy eye,

And the rank poison of the old will die.] Thus, in the same poem :

“ Ere

“ Ere long the townish dames together will resort ;

“ Some one of beauty, favour, shape, and of so lovely port,

“ With so fast fixed *eye* perhaps thou may'st behold,

“ That thou shalt quite forget thy *love* and *passions past of old*.

“ As out of a plank a nail a nail doth drive,

“ So *novel love* out of the mind the *ancient love* doth rive.”

MALONE.

300. *Your plantain leaf is excellent for that.*] Tac-
kius tells us, that a toad, before she engages with a
spider, will fortify herself with some of this plant ;
and that, if she comes off wounded, she cures herself
afterwards with it.

GREY.

323. —*to supper ?*] Surely these words, *to supper*,
must belong to the servant's answer in the next
speech :

To supper, to our house.

STEEVENS.

330. —*crush a cup of wine.*] This cant expression
seems to have been once common among low people.
I have met with it often in the old plays. So, in the
Two Angry Women of Abington, 1599 :

“ Fill the pot, hostess, &c. and we'll *crush it*.”

We still say, in cant language—*to crack a bottle*.

STEEVENS.

346. ————*let there be weigh'd*

Your lady's love against some other maid] But
the comparison was not betwixt the love that Romeo's
mistress

mistress paid him, and the person of any other young woman; but betwixt Romeo's mistress herself, and some other that should be matched against her. The poet therefore must certainly have wrote :

Your *lady-love* against some other maid.

WARBURTON.

Your *lady's love* is the love you bear to your lady, which in our language is commonly used for the lady herself.

REVISAL.

366. —to my *teen*—] To my sorrow. JOHNSON.

This old word is introduced by Shakspeare for the sake of the jingle between *teen*, and *four*, and *fourteen*.

STEEVENS.

376. 'Tis since the earthquake now eleven years;] But how comes the nurse to talk of an earthquake upon this occasion? There is no such circumstance, I believe, mentioned in any of the novels from which Shakspeare may be supposed to have drawn his story; and therefore it seems probable, that he had in view the earthquake, which had really been felt in many parts of England in his own time, viz. on the 6th of April 1580. [See Stowe's Chronicle, and Gabriel Harvey's letter in the preface to Spenser's Works, edit. 1679.] If so, one may be permitted to conjecture, that Romeo and Juliet, or this part of it at least, was written in 1591, after the 6th of April, when the eleven years since the earthquake were completed; and not later than the middle of July, a fortnight and odd days before Lammas-tide.

TYRWHITT.

389. —*could stand alone* ;—] The 4to, 1597, reads, *could stand high lone*, i. e. *quite alone, completely alone*. So, in another of our author's plays, *high fantastical* means *entirely fantastical*. STEEVENS.

401. —*it stinted*,—] i. e. it stopped, it forbore from weeping. So, Sir Thomas North, in his translation of Plutarch, speaking of the wound which Antony received, says, “for the blood *stinted* a little when he was laid.”

Again, in *Cynthia's Revels*, by Ben Jonson:

“*Stint thy babbling tongue.*”

Again, in *What You Will*, by Marston, 1607:

“*Pish! for shame stint thy idle chat.*”

Again, in *The Misfortunes of King Arthur*, an ancient drama, 1587:

“—*Fame's but a blast that sounds a while,*

“*And quickly stints, and then is quite forgot.*”

Spenser uses this word frequently in his *Faery Queen*.

STEEVENS.

403. Nurse. *Yes, madam; yet I cannot choose, &c.*]

This speech and tautology is not in the first edition.

POPE.

419. *It is an honour*—] The first quarto reads *honour*; the folio *hour*. I have chosen the reading of the quarto.

The word *hour* seems to have nothing in it that could draw from the Nurse that applause which she immediately bestows. The word *honour* was likely to strike the old ignorant woman, as a very elegant and discreet word for the occasion.

STEEVENS.

Instead

Instead of this speech, the quarto, 1597, has only one line :

Well, girl, the noble County Paris seeks thee for
his wife. STEEVENS.

429. —a man of wax.] So, in *Wily Beguiled* :

“Why, he’s a man as one should picture him in
wax.” STEEVENS.

—a man of wax.—] Well made, as if he had been modelled in wax, as Mr. Steevens by a happy quotation has explained it. “When you, Lydia, praise the waxen arms of Telephus” (says Horace). Waxen, well shaped, finely turned :

“With passion swells my fervid breast,

“With passion hard to be supprest.”

Dr. Bentley changes *cerea* into *lactea*, little understanding that the praise was given to the shape, and not the colour. S. W.

431. Nurse.] After this speech of the Nurse, Lady Capulet, in the old quarto, says only,

Well, Juliet, how like you of Paris’ love?

She answers, “I’ll look to like,” &c. and so concludes the scene, without the intervention of that stuff to be found in the later quartos and the folio.

STEEVENS.

432. La. Cap. *What say you, &c.*] This ridiculous speech is entirely added since the first edition. POPE.

434. *Read o’er the volume, &c.*] The same thought occurs in *Pericles Prince of Tyre* :

“Her face the book of praises, where is read

“Nothing but curious pleasures.” STEEVENS.

436. *Examine ev'ry several lineament,*] The quarto, 1599, reads, every *married* lineament.—Shakspeare meant by this last phrase, Examine how nicely one feature depends upon another, or accords with another, in order to produce that harmony of the whole face, which seems to be implied in *content*.—In *Troilus and Cressida*, he speaks of “the *married* calm of states;” and in his 8th Sonnet has the same allusion:

“If the true concord of well-tuned sounds,
“By unions *married*, do offend thine ear.”

STEEVENS.

439. —*the margin of his eyes.*] The comments on the ancient books were always printed in the margin. So Horatio, in *Hamlet*, says: “—I knew you must be edify'd by the *margent*,” &c. STEEVENS.

442. *The fish lives in the sea;—*] *i. e.* is not yet caught. Fish-skin covers to books anciently were not uncommon. Such is Dr. Farmer's explanation of this passage, and it may receive some support from what *Ænobarbus* says in *Antony and Cleopatra*:

“The tears *live in an onion*, that should water this sorrow.” STEEVENS.

445. *That in gold clasps locks in the golden story;*] The *golden story* is perhaps the *golden legend*, a book in the dark ages of Popery much read, and doubtless often exquisitely embellished, but of which Canus, one of the Popish doctors, proclaims the author to have been *homo ferrei oris, plumbei cordis*. JOHNSON.

The poet may mean nothing more than to say, that those books are most esteemed by the world, where
valuable

valuable contents are embellished by as *valuable binding*.

STEEVENS.

451. —endart *mine eye*,] The quarto, 1597, reads, *engage mine eye*. STEEVENS.

453. To this speech there have been likewise additions since the elder quarto, but they are not of sufficient consequence to be quoted. STEEVENS.

459. *Mercutio*.] Shakspeare appears to have formed this character on the following slight hint in the original story: “—another gentleman called *Mercutio*, which was a courtlike gentleman, very wel beloved of all men, and by reason of his pleasant and courteous behavior was in al companies wel intertained.” Painter’s *Palace of Pleasure*, Tom II. p. 221.

STEEVENS.

461. *The date is out of such prolixity*:] i. e. *Masks* are now out of fashion. That Shakspeare was an enemy to these fooleries, appears from his writing none; and that his plays discredited such entertainments, is more than probable. But in James’s time, that reign of false taste as well as false politics, they came again in fashion; and a deluge of this affected nonsense overflowed the court and country.

WARBURTON.

The diversion going forward at present is not a *masque* but a *masquerade*. In Henry VIII. where the king introduces himself to the entertainment given by Wolsey, he appears, like Romeo and his companions, in a *mask*, and sends a messenger before, to make an apology for his intrusion. This was a custom observed

served by those who came uninvited, with a desire to conceal themselves for the sake of intrigue, or to enjoy the greater freedom of conversation. Their entry on these occasions was always prefaced by some speech in praise of the beauty of the ladies, or the generosity of the entertainer; and to the *prolixity* of such introductions, I believe Romeo is made to allude.

So, in *Histriomastix*, 1610, a man expresses his wonder that the *maskers* enter without any compliment :

“ What, come they in so blunt, *without device* ? ”

In the accounts of many entertainments given in reigns antecedent to that of Elizabeth, I find this custom preserved. Of the same kind of masquerading, see a specimen in *Timon*, where Cupid precedes a troop of ladies with a speech. STEEVENS.

Shakspeare has written a *masque*, which the reader will find introduced in the fourth act of *The Tempest*. It would have been difficult for the reverend annotator to have proved they were discontinued during any period of Shakspeare's life. PERCY.

464. —*like a crow-keeper* ;] The word *crow-keeper* is explained in *King Lear*, act iv. sc. 6. JOHNSON.

465. *Nor no without-book prologue, &c.*] The two following lines are inserted from the first edition.

POPE.

469. *Give me a torch,——*] The character which Romeo declares his resolution to assume, will be best explained by a passage in *Westward Hoe*, by Decker and Webster, 1607 : “ He is just like a *torch-bearer* to maskers ; he wears good clothes, and is ranked in

good company, but he doth nothing." A *torch-bearer* seems to have been a constant attendant on every troop of masks. So, in the second part of *Robert, Earl of Huntingdon*, 1601 :

"——As on a masque; but for our *torch-bearers*,
" Hell cannot rake so mad a crew as I."

Again, in the same play :

"———a gallant crew,
" Of courtly maskers landed at the stairs ;
" Before whom, unintreated, I am come,
" And here prevented, I believe, their page,
" Who, with his *torch* is enter'd." STEEVENS.

For other particulars on this subject, consult *Strutt's* *horda Angel-cynnan*. Vol. III. p. 143, and plate 2.

HENLEY.

475. Mer. *You are a lover, &c.*] The twelve following lines are not to be found in the first edition.

POPE.

478. ———so bound,
I cannot bound, &c.] So Milton :

"———in contempt
" At one slight *bound* high over-leap'd all bound
" Of hill," &c.

Par. Lost, Book IV. line 180.

STEEVENS.

489. —doth quote deformities?] To quote is to observe.

STEEVENS.

493. —let wantons light of heart, &c.] Middleton has borrowed this thought in his play of *Blurt Master Constable*, 1602 :

“—bid him, whose heart no sorrow feels,

“Tickle the rushes with his wanton heels,

“I have too much lead at mine.” STEEVENS.

494. *Tickle the senseless rushes with their heels;*] It has been already observed, that it was anciently the custom to strew rooms with *rushes*, before carpets were in use. So *Hentzner* in his *Itinerary*, speaking of Queen Elizabeth’s presence-chamber at Greenwich, says: “The floor, after the English fashion, was strewed with *hay*,” meaning *rushes*. STEEVENS.

495. —*a grandsire phrase*,—] The proverb which Romeo means, is contained in the line immediately following: *To hold the candle*, is a very common proverbial expression, for being *an idle spectator*. Among Ray’s proverbial sentences, is this,—“A good *candle-holder* proves a good gamester.” STEEVENS.

496. *I’ll be a candle-holder, &c.*] An allusion to an old proverbial saying, which advises to give over when the game is at the fairest. REMARKS.

498. *Tut! dun’s the mouse, the constable’s own word:*] *Dun’s the mouse* is a proverbial phrase, which I have likewise met with frequently in the old comedies. So, in *Every Woman in her Humour*, 1609:

“If my host say the word, the *mouse shall be dun*.”

It is also found among Ray’s proverbial similies.

Again, in the *Two Merry Milkmaids*, 1620:

“Why then ’tis done, and *dun’s the mouse*, and undone all the courtiers.”

Of this cant expression I cannot determine the precise meaning. STEEVENS.

To draw dun out of the mire, is a Christmas gambol not yet forgotten in the west of England. * * *.

500. Or (*save your reverence*) *love*,—] The word *or* obscures the sentence; we should read *O!* for *or love*. Mercutio having called the affectation with which Romeo was entangled, by so disrespectful a word as *mire*, cries out,

O! save your reverence, love. JOHNSON.

Mercutio's meaning is lost if we dismiss the word *or*. "We'll draw thee from the mire (says he) *or* rather from this love wherein thou stick'st."

Dr. Johnson has imputed a greater share of politeness to Mercutio than he is found to be possessed of in the quarto, 1597. Mercutio, as he passes through different editions,

"Works himself clear, and as he runs refines."

STEEVENS.

Mr. Reed hath omitted the lines from the quarto, as it did not seem material either to quote, explain, or excuse them.

501. —*we burn day-light, ho.*] *To burn day-light* is a proverbial expression, used when candles, &c. are lighted in the day time. STEEVENS.

504. —*like lamps by day,*] *Lamps* is the reading of the oldest quarto. The folio and subsequent quartos read *lights, lights by day*. STEEVENS.

506. Five times in that,—] The quarto, 1597, reads? *Three times a day*; and *right wits*, instead of *fine wits*. STEEVENS.

Shakspeare

Shakspeare is on every occasion so fond of antithesis, that I am persuaded he wrote,

Five times in that ere once in our *five* wits.

We meet in *King Lear* :

“ Bless thy *five* wits!”

So, in a subsequent scene in this play : “ Thou hast more of the wild goose in one of thy *wits*, than I am sure I have in my whole *five*.”

The same mistake happened in *The Midsummer Night's Dream*, where in all the old copies we meet,

“ Of all these *fine* the sense——”

instead of——“ all these *five*——”

In the first quarto the line stands,

“ *Three* times in that, ere once in our *right* wits.”

When the poet altered “ *three* times” to “ *five* times,” he probably for the sake of the jingle discarded the word *right*, and substituted *five* in its place. The alteration, indeed, seems to have been made merely to obtain the antithesis.

MALONE.

Fine wits may be the true reading. So, in *The Merry Wives of Windsor* : “ They would whip me with their *fine wits* till I were as crest-fall'n as a dry'd pear.”

STEEVENS.

514. In the quarto, 1597, after the first line of Mercutio's speech, Romeo says, *Queen Mab, what's she?* and the Printer, by a blunder, has given all the rest of the speech to the same character.

STEEVENS.

515. *O, then, I see, Queen Mab hath been with you.*

She is the FAIRIES' midwife ;] The *fairies'*

C i i j

midwife

midwife does not mean the midwife *to* the fairies, but that she was the person *among* the fairies, whose department it was to deliver the fancies of sleeping men of their dreams, those *children of an idle brain*. When we say the *king's judges*, we do not mean persons who are to judge the king, but persons appointed by him to judge his subjects. STEEVENS.

518. *On the fore-finger of an alderman,*] The quarto, 1597, reads, *of a burgo-master*. The alteration was probably made by the poet himself, as we find it in the succeeding copy, 1599: but in order to familiarize the idea, he has diminished its propriety. In the pictures of *burgo-masters*, the ring is generally placed on the fore-finger; and from a passage in *The First Part of Henry IV.* we may suppose the citizens in Shakspeare's time to have worn this ornament on the *thumb*. So again, Glapthorne, in his comedy of *Wit in a Constable*, 1639:

“——and an *alderman*,

“As I may say to you, he has no more

“Wit than the rest o'the bench; and that lies in his *thumb-ring*.” STEEVENS.

519. *—of little atomies*] *Atomy* is no more than an obsolete substitute for *atom*. So, in the *Two Merry Milkmaids*, 1620:

“——I can tear thee

“As small as *atomies*, and throw thee off

“Like dust before the wind.”

Again, in Heywood's *Brazen Age*, 1613:

“I'll

“ I’ll tear thy limbs into more *atomies*

“ Than in the summer play before the sun.”

In Drayton’s *Nymphidia* there is likewise a description of *Queen Mab*’s chariot :

“ *Four nimble Gnats the Horses were,*

“ *Their Harnesses of Gossamere,*

“ *Fly Cranion, her Charioteer,*

“ *Upon the coach-box getting :*

“ *Her Chariot of a Snail’s fine Shell,*

“ *Which for the Colours did excell,*

“ *The fair Queen Mab becoming well,*

“ *So lively was the limning :*

“ *The Seat, the soft Wool of the Bee,*

“ *The cover (gallantly to see)*

“ *The Wing of a py’d Butterflee,*

“ *I trow, ’twas simple trimming :*

“ *The wheels compos’d of Cricket’s Bones,*

“ *And daintily made for the nonce,*

“ *For Fear of rattling on the Stones,*

“ *With Thistle-down they shod it.*” STEEVENS.

546. —Spanish blades,] A sword is called a *toledo*, from the excellence of the *Toletan* steel. So, *Grotius* :

“ ———Ensis *Toletanus*

“ *Unda Tagi non est alio celebranda metallo,*

“ *Utilis in cives est ibi lamina suos.*” JOHNSON.

The quarto, 1597, instead of *Spanish blades*, reads *countermines*. STEEVENS.

552. *And cakes the elf-locks, &c.*] This was a common superstition ; and seems to have had its rise from the

the horrid disease called the Plica Polonica.

WARBURTON.

554. —*when maids, &c.*] So, in Drayton's *Nymphidia* :

“ *And Mab, his merry Queen, by Night*

“ *Bestrides young Folks that lie upright*

“ *(In elder times the Mare that hight)*

“ *Which plagues them out of measure.*”

So, in *Gervase of Tilbury*, Dec. 1. C. 17. “ *Vidimus quosdam dæmones tanto zelo mulieres amare, quod ad inaudita prorumpunt ludibria, et cum ad concubitum earum accedunt, mirâ mole eas opprimunt, nec ab aliis videntur.*”

556. —*of good carriage.*] So, in *Love's Labour's Lost*, act i.

“ —let them be men of good repute and *carriage.*”

Moth. Sampson, master; he was a man of good *carriage*; great *carriage*; for he *carried* the town-gates,” &c.

STEEVENS.

566. —*from thence,*] The quarto, 1597, reads, —*in haste.*

STEEVENS.

577. *Direct my sail!*——] I have restored this reading from the elder quarto, as being more congruous to the metaphor in the preceding line. *Suit* is the reading of the folio.

STEEVENS.

Direct my suit!] Guide the *sequel* of the adventure.

JOHNSON.

578. *Strike, drum.*] Here the folio adds, *They march*

march about the stage, and serving men come forth with their napkins. STEEVENS.

579. This scene is added since the first copy.

STEEVENS.

580. —*he shift a trencher, &c.*] *Trenchers* were still used by persons of good fashion in our author's time. In the household book of the earls of Northumberland, compiled at the beginning of the same century, it appears that they were common to the tables of the first nobility. PERCY.

They continued common much longer in many publick societies, particularly in colleges and inns of court; and are still retained at Lincoln's-Inn.

NICHOLS.

On the books of the Stationers-Company, in the year 1554, is the following entry: "Item, payd for x dosyn of trenchers, xxi d." STEEVENS.

585. —*court-cupboard.*—] I am not very certain that I know the exact signification of *court-cupboard*. Perhaps it is what we call at present the *side-board*. It is, however, frequently mentioned in the old plays. So, in Chapman's *May-Day*, 1611:

"*Court-cupboards* planted with flaggons, cans, cups, beakers," &c.

Two of these *court-cupboards* are still in Stationers-Hall. STEEVENS.

The use which to this day is made of those *cupboards* is exactly described in the above-quoted line of Chapman; to display at publick festivals the *flaggons, cans, cups, beakers*, and other antique silver vessels

vessels of the company, some of which (with the names of the donors inscribed on them) are remarkably large. NICHOLS.

586. —*save me a piece of march-pane;—*] March-pane was a confection made of pistachio-nuts, almonds, and sugar, &c. and in high esteem in Shakspeare's time; as appears from the account of Queen Elizabeth's entertainment in Cambridge. It is said that the university presented Sir William Cecil, their chancellor, with two pair of gloves, a *march-pane*, and two sugar-loaves.

Peck's *Desiderata Curiosa*, Vol. II. p. 29.

GREY.

March-pane was a kind of sweet bread or biscuit; called by some almond-cake. *Hermolaus Barbarus* terms it *mazapanis*, vulgarly *Martius panis* G. *macepain* and *massepain*, It. *marsapane*, *il macapan*. B. *marcepeyn*, i. e. *massa pura*. But, as few understood the meaning of this term, it began to be generally, though corruptly, called *massepeyn*, *marcepeyn*, *martsepeyn*; and in consequence of this mistake of theirs, it soon took the name of *martius panis*, an appellation transferred afterwards into other languages. See *Junius*.

HAWKINS.

March-pane was a constant article in the deserts of our ancestors. So, in *Acolastus*, a comedy, 1540: “—seeing that the issue of the table, fruits and cheese, or wafers hypocras, and *marchpanes* or comfytures, be brought in.” See Dugdale's *Orig. Jurid.* p. 133.

In

In the year 1560, I find the following entry on the books of the Stationers-Company : “ Item, payd for ix *marshes paynes*, xxvi s. viii d.” STEEVENS.

603. *You're welcome, gentlemen.*——] These two lines, omitted by the modern editors, I have replaced f ro the folio. JOHNSON.

604. *A hall! a hall!*——] Such is the old reading, and the true one, though the modern editors read, *A ball! a ball!* The former exclamation occurs frequently in the old comedies, and signifies, *make room*. So, in the comedy of *Doctor Dodypoll*, 1600 :

“ Room! room! *a hall! a hall!*”

Again, in Ben Jonson's *Tale of a Tub* :

“ —Then cry, *a hall! a hall!*”

Again, in an Epithalamium, by Christopher Brooke, published at the end of *England's Helicon*, 1614 :

“ Cry not, *a hall, a hall* ; but chamber-roome :

“ Dancing is lame,” &c. And numberless other passages. STEEVENS.

608. —*good cousin Capulet*,] This *cousin* Capulet is *uncle* in the paper of invitation ; but as Capulet is described as old, *cousin* is probably the right word in both places. I know not how Capulet and his lady might agree, their ages were very disproportionate ; he has been past masking for thirty years, and her age, as she tells Juliet, is but eight-and-twenty.

JOHNSON.

Cousin was a common expression from one kinsman to another, out of the degree of parent and child,
brother

b.d, b.d,

q' 'p'q' 'p'q'

d. b.d. b.d.

brother and sister. Thus in *Hamlet*, the king his uncle and stepfather addresses him with

“But now my *cousin* Hamlet and my *son*.”

And in this very play, act iii. lady Capulet says :

“Tybalt my *cousin* !—O my brother’s *child*.”

So, in *As You Like It* :

“*Ros.* Me *uncle* ?

“*Duke.* You *cousin* !”

And Olivia, in *Twelfth Night*, constantly calls her uncle Toby *cousin*. REMARKS.

609. —our dancing days :] Thus the folio : the quarto reads, “our standing days.” STEEVENS.

619. —will you tell me, &c.] This speech stands thus in the first copy :

Will you tell me that it cannot be so ?

His son was but a ward three years ago ;

Good youths i’faith !—Oh, youth’s a jolly thing !”

There are many trifling variations in almost every speech of this play ; but when they are of little consequence I have forborne to encumber the page by the insertion of them. The last, however, of these three lines is natural, and worth preserving.

STEEVENS.

621. *What lady’s that, which doth enrich the hand*

Of yonder knight ?] Here is another proof that our author had the poem, and not Painter’s Novel, in his mind. In the latter we are told—“A certain *lord* of that troupe took Juliet by the hand to dance.”

In

In the poem of *Romeus and Juliet*, as in the play, her partner is a *knight* :

“ With torch in hand a comely *knight* did fetch
her forth to dance.” MALONE.

625. —[*cheek of night*] Shakspeare has the same thought in his 27th Sonnet :

“ Which, like a jewel hung in ghastly night,
“ Makes black night beauteous, and her old face
new.”

The quartos, 1597, 1599, 1609, 1637, and the folio, 1623, read,

It seems she hangs upon the cheek of night.

It is to the folio, 1632, that we are indebted for the present reading; but I know not that it is the true one. STEEVENS.

626. *Like a rich jewel in an Æthiop's ear :*] So, in Lilly's *Euphues* :

“ A fair pearl in a *Morian's* ear.” T. H. W.

633. *For I ne'er saw true beauty till this night.*] Thus King Henry VIII.

“ —O beauty,

“ 'Till now I never knew thee !” STEEVENS.

667. —[*to scathe you ;—*] *i. e.* to do you an injury. STEEVENS.

668. *You must contrary me.—*] The use of this verb is common to our old writers.

So, in Warner's *Albion's England*, 1602, Book X. chap. 59.

“ —his countermand should have *contraried*
so.”

It is used also in Sir Thomas North's translation of Plutarch. STEEVENS.

669. — *You are a princox, go:—*] A *princox* is a coxcomb, a conceited person.

The word is used by Ben Jonson in *The Case is Alter'd*, 1600; by Chapman, in his comedy of *May-Day*, 1610; in the *Return from Parnassus*, 1606, “Your proud university *princox*;” again, in *Fuimus Troes*, 1633, “That *princox* proud;” and indeed by most of the old dramattick writers. Cotgrave renders *un jeune estoudeau superbe*—a young *princox* boy.

STEEVENS.

672. *Patience perforce*,—] This expression is in part proverbial: the old adage is,

“*Patience perforce* is a medicine for a mad dog.”

STEEVENS.

694. *You kiss by the book.*] In *As You Like It*, we find it was usual *to quarrel by the book*, and we are told in the note, that there were books extant for good manners. Juliet here appears to refer to a third kind, containing the *art of courtship*, an example from which it is probable that Rosalind hath adduced.

HENLEY.

708. *We have a trifling foolish banquet towards.*] *Towards* is ready, at hand. So, in *Hamlet*:

“What might be *towards*, that this sweaty haste

“Doth make the night joint labourer with the day?”

Again, in the *Phoenix*, by Middleton, 1607:

“——here's

“—here’s a voyage *towards* will make us all.”

STEEVENS.

It appears from the former part of this scene, that Capulet’s company had supped. A *banquet*, it should be remembered, often meant in old times nothing more than a collation of fruit, wine, &c. So, in *The Life of Lord Cromwell*, 1602:

“Their dinner is our *banquet after dinner*.”

Again, in Howel’s *Chronicle of the Civil Wars*, 1661, p. 662.

“*After dinner* he was served with a *banquet*.”

MALONE.

710. —*honest gentlemen* ;] Here the quarto, 1597, adds,

“I promise you, but for your company,

“I would have been in bed an hour ago :

“Light to my chamber, ho !” STEEVENS.

714. *Come hither, nurse : What is yon gentleman ?*]

This and the following questions are taken from the novel. STEEVENS.

733. *CHORUS*.] This chorus is added since the first edition. POPE.

The use of this chorus is not easily discovered ; it conduces nothing to the progress of the play, but relates what is already known, or what the next scene will show ; and relates it without adding the improvement of any moral sentiment. JOHNSON.

ACT II.

Line 12. *C R Y but—Ay me! —couple but —love and dove;]* The quarto, 1597, reads *pronounce*, the two succeeding quartos and the first folio, *provant*: the 2d, 3d, and 4th folios *couply*; and Mr. Rowe, who printed from the last of these, formed the present reading. *Provant*, in ancient language, signifies *provision*. So, in *The Court and Kitchen of Elizabeth, called Joan Cromwell, the Wife of the late Usurper, truly described and represented*, 1664, p. 14. “—carrying some dainty *provant* for her own and her daughter’s repast.” To *provant* is to *provide*; and to *provide* is to *furnish*. “*Provant but love and dove*,” may therefore mean *furnish*; but such hackney’d rhimes as these are the trite effusions of lovers. STEEVENS.

15. *Young Adam Cupid,]* All the old copies read, *Abraham Cupid*. The alteration was proposed originally by Mr. Upton. (See *Observations*, p. 243.) It evidently, as Mr. Reed hath observed, alludes to the famous archer, *Adam Bell*.

16. *When king Cophetua, &c.]* Alluding to an old ballad preserved in the first volume of Dr. Percy’s *Reliques of Ancient English Poetry*. STEEVENS.

——her *pur-blind* son and heir,

Young Adam Cupid, he that shot so *trim*,

When, &c.] This word *trim*, the first editors consulting the general sense of the passage, and not perceiving

ceiving the allusion, would naturally alter to *true*; yet the former seems the more humorous expression, and, on account of its quaintness, more likely to have been used by Mercutio. PERCY.

So *trim* is the reading of the oldest copy, and this ingenious conjecture is confirmed by it. In Decker's *Satiromastix* is a reference to the same archer:

“ —He shoots his bolt but seldom; but when
Adam lets go, he hits:

“ He shoots at thee too, *Adam Bell*; and his arrows stick here.” STEEVENS.

18. *The ape is dead,—*] This was a term of endearment in our author's time. So, in Nash's *Apologie of Pierce Pennilesse*, 1593: “EUPHUES I read, when I was a little *ape* at Cambridge.” MALONE.

33. —*the humorous night:*] I suppose Shakspeare means *humid*, the moist *dewy* night. Chapman uses the word in that sense in his translation of *Homer*, Book II. edit, 1598:

“ The other gods and knights at arms slept all
the *humorous* night.”

Again, in Drayton's *Polyolbion*, song 3.

“ Such matter as she takes from the gross *humorous*
earth.”

Again, song 13th:

“ —which late the *humorous* night

“ Bespangled had with pearl.—”

Again, in his *Barons' Wars*, Canto I.

“ The *humorous* fogs deprive us of his light.”

STEEVENS.

38. *As maids, &c.*] After this line in the quarto, 1597, I find two other verses, containing such ribaldry, that I cannot venture to insert them in the text.

STEEVENS.

44. *He jests at scars,*] That is, Mercutio jests, whom he overheard. JOHNSON.

He (that person) jests, is merely an allusion to his having conceived himself so armed with the love of Rosalind, that no other beauty could make any impression on him. This is clear from the conversation he has with Mercutio, just before they go to Capulet's feast.

REMARKS.

50. *Be not her maid,*——] Be not a votary to the moon, to Diana. JOHNSON.

53. *It is my lady;*——] This line and half I have replaced. JOHNSON.

68. —*touch that cheek!*] The quarto, 1597, reads, *kiss that cheek.* STEEVENS.

71. *O, speak again, bright angel! for thou art
As glorious to this night,*——] The sense is, that Juliet appeared as splendid an object in the vault of heaven obscured by darkness, as an angel could seem to the eyes of mortals, who were falling back to gaze upon him.

As glorious to this night, means, *as glorious an appearance in this dark night, &c.* It should be observed, however, that the simile agrees precisely with Theobald's alteration—*sight*—and not so well with the old reading.

STEEVENS.

76. —*the lazy-pacing clouds,*] Thus corrected from the first edition ; in the other, *lazy-puffing*.

POPE.

84. *Thou art thyself, though 'not a Montague.*] *i. e.* you would be just what you are, although you were not of the house of Montague. WARBURTON.

I think the true reading is,

Thou art thyself, *then* not a Montague.

Thou art a being of peculiar excellence, and hast none of the malignity of the family from which thou hast thy name.—Hanmer reads :

Thour't not *thyself* so, *though* a Montague.

JOHNSON.

This line is wanting in the elder quarto ; all the other editions concur in one reading. I think the passage will support Dr. Johnson's sense without his proposed alteration. Thou art thyself (*i. e.* a being of distinguished excellence) though thou art not what thou appearest to others, a-kin to thy family in malice.

STEEVENS.

Thou art thyself, though not a Montague.] A slight change of punctuation would give an easy sense :

Thou art thyself, though ; not a Montague.

So, in *The Midsummer Night's Dream*, act iii. sc. last :

“ My legs are longer *though*, to run away.”

Other writers frequently use *though* for *however*. So, in *The Fatal Dowry*, a tragedy, by Massinger, 1632 :

“ Would you have him your husband that you love,

“ And can it not be ?—He is your servant, *though*,

“ And may perform the office of a husband.”

Again,

Again, in Otway's *Venice Preserved*:

“ I thank thee for thy labour, *though*, and him too.” MALONE.

There is certainly some obscurity in this passage, which might possibly be removed by reading,

Thou art thyself, though *yet* a Montague.

Or thus :

Thou art thyself, *although* a Montague.

At least, Juliet's meaning seems to be, that though he was a Montague by name, and therefore her enemy, yet, for his person and mind, *i. e.* as a man, she might still be allowed to love him.

The following lines are in the folio thus :

What's Montague? it is nor hand nor foot,
Nor arm, nor face ; O be some other name
Belonging to a man !

What's in a name, &c.

And should, perhaps, be thus regulated :

What's Montague? it is nor hand, nor foot,
Nor arm, nor face (nor any other part),
Belonging to a man. O be some other name !
What's in a name, &c.

The words, *nor any other part*, which are in the quarto editions, seem to have been omitted in the folio by inadvertency. REMARKS.

93. *Take all myself.*] The elder quarto reads, *Take all I have.* STEEVENS.

104. *My ears have yet not drunk a hundred words
Of that tongue's uttering,—*] We meet with almost the same words in *King Edward III.* a tragedy, 1596 :

“ I might

“ I might perceive his eye in her eye lost,
 “ *His ear to drink her sweet tongue’s utterance.*”

MALONE.

112. *With love’s light wings did I o’erperch these walls ;]* Here also we find Shakspeare following the steps of the author of *The Hystory of Romeus and Juliet*, 1562 :

“ Approaching near the place from whence his heart had life,

“ So light he wox, he *leap’d the wall*, and there he spy’d his wife,

“ Who in the *window* watch’d the coming of her lord.”—— MALONE.

117. ——*there lies more peril in thine eye, Than twenty of their swords ;——* Beaumont and Fletcher have copied this thought in *The Maid in the Mill* :

“ The lady may command, sir ;

“ She bears an eye more dreadful than your weapon.” STEEVENS.

168. *Ere one can say,—It lightens.]* So, in the *Miracles of Moses*, by Drayton :

“ ——lightning ceaselessly to burn,

“ Swifter than thought from place to place to pass,

“ And being gone, doth suddenly return,

“ *Ere you could say precisely what it was.*”

The same thought occurs in the *Midsummer Night’s Dream*. STEEVENS.

——*Sweet, good night !]* All the intermediate lines from

from *Sweet, good night*, to *Stay but a little, &c.* were added after the first copy. STEEVENS.

191. *If that thy bent of love be honourable, &c.*] In *The Tragicall Hystory* already quoted, Juliet uses nearly the same expressions :

“ ———if your thought be chaste, and have on virtue ground,

“ If wedlock be the end and *mark* which your desire hath found,

“ Obedience set aside, unto my parents due,

“ The quarrel eke that long between our households grew,

“ *Both me and mine I will all whole to you betake,*
And *following you where so you go*, my father's house forsake ;

“ But if by wanton love and by unlawful suit

“ You think in ripest years to pluck my maidenhood's dainty fruit,

“ You are beguil'd, and now your Juliet you be-seeks,

“ *To cease your suit*, and suffer her to live among her likes.” MALONE.

207. *To lure this tassel-gentle back again!*] The *tassel* or *tiercel* (for so it should be spelt) is the male of the *gosshawk* ; so called, because it is a *tierce* or *third* less than the female. This is equally true of all birds of prey. In the *Booke of Falconrye*, by George Turbervile, gent. printed in 1575, I find a whole chapter on the *falcon-gentle*, &c. So, in *The Guardian*, by Massinger :

“ ———then

“ ———then for an evening flight

“ A *tiercel-gentle*.”

Taylor, the water-poet, uses the same expression,
 “ ———By casting out the lure, she makes the *tassel-gentle* come to her fist.”

Again, in Spenser's *Faery Queen*, B. III. c. 4.

“ Having far off espyde a *tassel-gent*,

“ Which after her his nimble wings doth straine.”

Again, in Decker's *Match me in London*, 1631:

“ Your *tassel-gentle*, she's lur'd off and gone.”

This species of hawk had the epithet of gentle annexed to it, from the ease with which it was tamed, and its attachment to man. STEEVENS.

242. *The grey-ey'd morn, &c.*] These four first lines are here replaced, conformable to the first edition, where such a description is much more proper than in the mouth of Romeo just before, when he was full of nothing but the thoughts of his mistress.

POPE.

In the folio these lines are printed twice over, and given twice to Romeo, and once to the Friar.

JOHNSON.

The same mistake has likewise happened in the quartos, 1599, 1609, and 1637. STEEVENS.

244. *And flecked darkness——*] *Flecked* is spotted, dappled, streaked, or variegated. Lord Surrey uses the same word in his translation of the 4th *Æneid*:

“ Her quivering cheekes *flecked* with deadly staine ”

The same image occurs in *Much Ado about Nothing*, act v. sc. iii.

“ *Dapples*

“*Dapples the drowsy east with spots of grey.*”

STEEVENS.

248. *I must up-fill this ozier cage of ours, &c.]* So, in the 13th song of Drayton's *Polyolbion* :

“His happy time he spends the works of God to see,

“In those so sundry herbs which there in plenty grow,

“Whose sundry strange effects he only seeks to know.

“And in a little *maund*, being made of *oziers* small,

“Which serveth him to do full many a thing withal,

“He very choicely sorts his simples got abroad.”

Drayton is speaking of a hermit. STEEVENS.

250. *The earth, that's Nature's mother, is her tomb ;]*

“*Omniparens, eadem rerum commune sepulchrum.*”

Lucretius.

“The womb of nature, and perhaps her grave.”

Milton.

STEEVENS.

256. —*powerful grace,*—] Efficacious virtue.

JOHNSON.

258. *For nought so vile that on the earth doth live,]*

The quarto, 1597, reads :

For nought so vile that *vile* on earth doth live.

STEEVENS.

268. *Two such opposed FOES—]* *Foes* is the reading of the oldest copy ; *kings* of that in 1609. Shakspeare

sphere might have remembered the following passage in the old play of *Misfortunes of King Arthur*, 1587:

“Peace hath three *foes encamped* in our breasts,

“Ambition, wrath, and envie.”——STEEVENS.

279. —*with unstuft brain, &c.*] The copy, 1597, reads,

“——with unstuff'd brain

“Doth couch his limmes, there golden sleep remains.” STEEVENS.

311. *Holy Saint Francis!*——] Old copy, *Jesu Maria!* STEEVENS.

336. The two following lines were added since the first copy of this play:

Rom. *O, let us hence, &c.* STEEVENS.

354. —*The very pin of his heart cleft with the blind bow-boy's but-shaft;——*] The allusion is to archery. The clout or white mark at which the arrows were directed, was fastened by a black *pin* placed in the centre of it. To hit this was the highest ambition of every marksman. So, in *No Wit like a Woman's*, a comedy, by Middleton, 1657:

“They have shot two arrows without heads,

“They cannot stick i' the but yet: hold out, knight,

“And I'll cleave the black *pin* i' the midst of the white.”

Again, in Marlowe's *Tamburlaine*, 1591:

“For kings are clouts that every man shoots at,

“Our crown the *pin* that thousands seek to cleave.” MALONE.

358. *More than prince of cats,—*] *Tybert*, the name given to the *Cat*, in the story-book of *Reynard the Fox*.

WARBURTON.

So, in Decker's *Satiromastix*:

“—though you were *Tybert*, the long-tail'd prince of rats.”

Again, in *Have with you to Saffron-Walden, &c.* 1598:

“—not *Tibault*, prince of cats,” &c.

STEEVENS.

359. —*courageous captain of compliments:*] A complete master of all the laws of ceremony, the principal man in the doctrine of punctilio.

“A man of compliments, whom right and wrong

“Have chose as umpire;”

says our author of *Don Armado*, the Spaniard, in *Love's Labour's Lost*.

JOHNSON.

360. —*keeps time, distance, and proportion;—*] So, Jonson's *Bobadil*:

“Note your distance, keep your due proportion of time.”

STEEVENS.

362. —*the very butcher of a silk button,—*] So, in the *Return from Parnassus*:

“Strikes his poinado at a button's breadth.”

STEEVENS.

363. —*a gentleman of the very first house;—of the first and second cause:—*] *i. e.* one who pretends to be at the head of his family, and quarrels by the book. See a note on *As You Like It*, act v. sc. 6.

WARBURTON.

Tybalt

Tybalt cannot pretend to be at the head of his family, as both Capulet and Romeo barr'd his claim to that elevation. "A gentleman of the *first house*;—of the *first* and *second cause*," is a gentleman of the first rank, of the first eminence among these duellists; and one who understands the whole science of quarrelling, and will tell you of the *first cause*, and the *second cause*, for which a man is to fight.—The *Clown*, in *As You Like It*, talks of the *seventh cause* in the same sense.

STEEVENS.

365. —*the hay!*] All the terms of the modern fencing-schools were originally Italian; the rapier, or small thrusting sword, being first used in Italy. The *hay* is the word *hai*, you *have* it, used when a thrust reaches the antagonist, from which our fencers, on the same occasion, without knowing, I suppose, any reason for it, cry out, *ha!*

JOHNSON.

367. —*affecting fantasticoes*;—] Thus the old copies, and rightly. Modern editors and the folios read, *phantasies*. Nash, in his *Have with you to Saffron-Walden*, 1596, says—"Follow some of these new-fangled Galiardos and Signor *Fantasticos*," &c. Again, in Decker's comedy of *Old Fortunatus*, 1600: "I have danc'd with queens, dallied with ladies, worn strange attires, seen *fantasticos*, convers'd with humorists," &c.

STEEVENS.

370. —*Why, is not this a lamentable thing, grand-sire,*—] Humorously apostrophising his ancestors, whose sober times were unacquainted with the fopperies here complained of.

WARBURTON.

373. —*these pardonnez-moys,—*] *Pardonnez-moi* became the language of doubt or hesitation among men of the sword, when the point of honour was grown so delicate, that no other mode of contradiction would be endured. JOHNSON.

374. —*stand so much on the new form, that they cannot sit at ease on the old bench?*] This conceit is lost, if the double meaning of the word *form* be not attended to. FARMER.

A quibble on the two meanings of the word *form* occurs in *Love's Labour's Lost*, act i. sc. 1. “—sitting with her on the *form*, and taken *following* her into the park; which, put together, is, in manner and *form* following.” STEEVENS.

385. —*your French slop.—*] *Slops* were large breeches, or trowsers. * * *

387. —*What counterfeit? &c.*

Mer. *The slip, the slip, sir;*] Mr. Reed observes, that to understand this play upon the words *counterfeit* and *slip*, it should be observed, that in our author's time there was a counterfeit piece of money distinguished by the name of a *slip*. This will appear in the following instances: “And therefore he went and got him certain *slips*, which are *counterfeit* pieces of money, being brasse, and covered over with silver, which the common people call *slips*.” *Thieves falling out, True men come by their Goods*, by Robert Greene.

Again,

“I had

“ I had like t’ have been

“ Abus’d i’ the business, had the *slip* slur’d on
me,

“ *A counterfeit.*” *Magnetick Lady*, act iii. sc. 6.

Other instances may be seen in his edition of Dodsley’s
Old Plays, Vol. V. p. 396.

401. —*then is my pump well flower’d.*] Here is a
vein of wit too thin to be easily found. The funda-
mental idea is, that Romeo wore *pinked* pumps, that
is, punched with holes in figures. JOHNSON.

See the shoes of the *morris-dancers* in the plate at the
conclusion of the first part of *King Henry IV.* with
Mr. Tollet’s remarks annexed to it.

It was the custom to wear ribbands in the shoes
formed into the shape of roses, or of any other flow-
ers. So Middleton, in the *Masque*, by the Gent. of
Gray’s-Inn, 1614 : “ Every masker’s *pump* was fasten-
ed with a *flower* suitable to his cap.” STEEVENS.

418. —*good goose, bite not.*] Is a proverbial ex-
pression, to be found in Ray’s Collection ; and is used
in *The Two Angry Women of Abington*, 1599.

STEEVENS.

419. —*a very bitter sweeting* ; —] A bitter *sweet-
ing* is an apple of that name. So, in *Summer’s Last
Will and Testament*, 1600 :

“ —as well crabs as *sweetings* for his summer
fruits.”

Again, in *Fair Em*, 1631 :

“ —what, in displeasure gone !

“ And left me such a *bitter sweet* to gnaw upon ?”

E i i j

Again,

Again, in Gower, *De Confessione Amantis*, Lib. VIII. fol. 174. b.

“ For all such tyme of love is lore,

“ And like unto the *bitter swete*,

“ For though it thinke a man fyrst swete

“ He shall well felen at laste

“ That it is sower,” &c.

STEEVENS.

422. —*a wit of cheverel*,—] *Cheverel* is soft leather for gloves.

JOHNSON.

So, in the *Two Maids of Moreclacke*, 1609:

“ Drawing on love’s white hand a glove of warmth,

“ Not *cheveril* stretching to such prophanation.”

From *Chevreau*, a Kid, Fr.

STEEVENS.

Cheveril is from *chevreuil*, a roebuck.

MUSGRAVE.

431. —*to hide his bauble in a hole*.] It has been already observed by Sir J. Hawkins, in a note on *All’s Well that Ends Well*, that a *bauble* was one of the accoutrements of a licensed fool or jester.

STEEVENS.

434. —*against the hair*.] *A contrepoil*: Fr. An expression equivalent to one which we now use—

“ against the grain.”

STEEVENS.

446. *My fan, Peter*.] The business of *Peter* carrying the *Nurse’s fan*, seems ridiculous according to modern manners; but I find such was formerly the practice. In an old pamphlet called *The Serving-man’s Comfort*, 1598, we are informed, “ The mistress must have one to carry her cloake and hood, another her *fanne*.”

FARMER.

Again,

Again, in *Love's Labour's Lost* :

“ To see him walk before a lady, and to *bear her fan.*”

Again, in *Every Man out of his Humour* : “ If any lady, &c. wants an upright gentleman in the nature of a gentleman usher, &c. who can hide his face with *her fan,*” &c. STEEVENS.

450. *God ye good den,*——] *i. e.* God give you a good even. The first of these contractions is common among the ancient comick writers. So, in R. Brome's *Northern Lass*, 1633 :

“ *God you good even, sir.*” STEEVENS.

452. —*the hand of the dial*——] In the *Puritan Widow*, 1605, which has been attributed to our author, is a similar expression : “ —*the feskewe of the diale is upon the chrisse-crosse of noon?*”

STEEVENS.

454. —*are you, &c.*] Perhaps the poet wrote, *Nurse.* Out upon you ! what a man *you are* !

Romeo. One, *lady*, that God made, himself to mar.

S. D. Y.

472. *No hare, sir ;*——] Mercutio having roared out, *So, ho!* the cry of the sportsmen when they start a hare ; Romeo asks *what he has found.* And Mercutio answers, *No hare, &c.* The rest is a series of quibbles unworthy of explanation, which he who does not understand, needs not lament his ignorance.

JOHNSON.

475. *An old hare hoar,*] *Hoar* or *hoary*, is often used for mouldy, as things grow white from moulding.

ing. So, in *Pierce Penniless's Supplication to the Devil*, 1595: "—as hoary as Dutch butter." STEEVENS.

484. —*lady, lady, lady.*] The burthen of an old song. STEEVENS.

486. —*what saucy merchant was this? &c.*] The term *merchant*, which was, and even now is, frequently applied to the lowest sort of dealers, seems anciently to have been used on these familiar occasions in contradistinction to *gentleman*; signifying that the person shewed by his behaviour he was a low fellow. The term *chap*, i. e. *chapman*, a word of the same import with *merchant* in its less respectable sense, is still in common use among the vulgar, as a general denomination for any person of whom they mean to speak with freedom or disrespect. STEEVENS.

487. —*of his ropery?*] *Ropery* was anciently used in the same sense as *roguery* is now. So, in the *Three Ladies of London*, 1584:

"Thou art very pleasant and full of thy *roperye*." *Rope tricks* are mentioned in another place.

STEEVENS.

495. —*none of his skains-mates:—*] A *skein* or *skain* was either a knife or a short dagger. By *skains-mates* the nurse means, none of his loose companions who frequent the fencing-school with him, where we may suppose the exercise of this weapon was taught.

STEEVENS.

520. —*protest;*] Whether the repetition of this word conveyed any idea peculiarly comick to Shakspeare's audience, is not at present to be determined.

The

The use of it, however, is ridiculed in the old comedy of *Sir Giles Goosecap*, 1606 :

“ There is not the best duke’s son in France dares say, *I protest*, till he be one-and-thirty years old at least ; for the inheritance of that word is not to be possessed before.” STEEVENS.

525. — *Here is for thy pains.*] So, in *The Tragical Hystory of Romeus and Juliet*, 1562 :

“ Then he vi. crowns of gold out of his pocket drew,

“ And gave them her—a slight reward, quoth he ;
and so adieu.” MALONE.

531. — *like a tackled stair,*] Like stairs of rope in the tackle of a ship. JOHNSON.

532. — *top-gallant of my joy*] The *top-gallant* is the highest extremity of the mast of a ship.

This expression is common to many writers ; among the rest, to Markham, in his *English Arcadia*, 1607 :

“ —beholding in the high *top-gallant* of his valour.” STEEVENS.

541. *Well, sir ; my mistress is the sweetest lady—*

Lord, lord ! *when ’twas a little prating thing,—*]

So, in the poem :

“ And how she gave her suck in youth, she leaveth not to tell.

“ A pretty babe, quoth she, it was, when it was young,

“ Lord, how it could full prettily have *prated* with its tongue,” &c.

This

This dialogue is not found in Painter's *Romeo and Julietta*. MALONE.

564. —*should be thoughts, &c.*] The speech is thus continued in the quarto, 1597:

——should be thoughts,

And run more swift than hasty powder fir'd,
Doth hurry from the fearful cannon's mouth.
Oh, now she comes! Tell me, gentle Nurse,
What says my love?—

The greatest part of the scene is likewise added since that edition. STEEVENS.

586. *Fie, how my bones ache!—what a jaunt have I had?*] This is the reading of the folio. The quartos read:

——what a *jaunce* have I had?

The two words appear to have been formerly synonymous. See *King Richard II.*

“Spur-gall'd and tir'd by *jauncing* Bolingbroke.” MALONE.

The signification of these two words is obviously different. * * *

607. *No, no: but all this did I know before;*

What says he of our marriage? what of that?]

So, in *The Tragicall Hystory of Romeus and Juliet*, 1562:

“Tell me else what, quoth she, this evermore I thought,

“But of *our marriage*, say at once, what answer have you brought?” MALONE.

641. This scene was entirely new formed: the reader may be pleased to have it as it was at first written:

Rom. Now, father Lawrence, in thy holy grant,
Consists the good of me and Juliet.

Friar. Without more words, I will do all I may
To make you happy, if in me it lie.

Rom. This morning here she 'pointed we should
meet,

And consummate those never-parting bands,
Witness of our hearts' love, by joining hands;
And come she will.

Friar. I guess she will indeed:

Youth's love is quick, swifter than swiftest
speed.

Enter Juliet somewhat fast, and embraceth Romeo.

See where she comes!——

So light a foot ne'er hurts the trodden flower;
Of love and joy, see, see the sovereign power!

Jul. Romeo!

Rom. My Juliet, welcome! As do waking eyes
(Clos'd in night's mists) attend the frolick day,
So Romeo hath expected Juliet;
And thou art come.

Jul. I am (if I be day)

Come to my sun; shine forth, and make me
fair.

Rom. All beauteous fairness dwelleth in thine eyes.

Jul. Romeo, from thine all brightness doth arise.

Friar.

Friar. Come, wantons, come; the stealing hours
do pass;

Defer embracements to some fitter time;

Part for a time, “you shall not be alone,

“’Till holy church hath join’d you both in
one.”

Rom. Lead, holy father, all delay seems long.

Jul. Make haste, make haste, this ling’ring doth
us wrong.

Friar. O, soft and fair makes sweetest work they
say;

Haste is a common hind’rer in cross-way.

[*Exeunt.*

STEEVENS.

655. *Too swift arrives—*] He that travels too
fast, is as long before he comes to the end of his
journey, as he that travels slow. Precipitation pro-
duces mishap.

JOHNSON.

656. *Here comes the lady, &c.*] However the poet
might think the alteration of this scene on the whole
to be necessary, I am afraid, in respect of the passage
before us, he has not been very successful. The
violent hyperbole of *never wearing out the everlasting
flint*, appears to me not only more reprehensible, but
even less beautiful than the lines as they were origi-
nally written, where the lightness of Juliet’s motion
is accounted for from the cheerful effects the passion
of love produced in her mind.

STEEVENS.

658. *A lover may bestride the gossamer.*] The
gossamer is the long white filament which flies in the
air

air in summer. So, in *Hannibal and Scipio*, 1637, by Nabbes :

“ Fine as Arachne’s web, or *gossamer*,

“ Whose curls when garnish’d by their dressing,
shew

“ Like that spun vapour when ’tis pearl’d with
dew !” STEEVENS.

673. *I cannot sum up half my sum of wealth.*] The old copies read :

I cannot sum up *sum of half* my wealth,
and,

I cannot sum up *somes* of half my wealth.

STEEVENS.

The following would be nearer the original reading :

I cannot sum up *th’* sum of half my wealth.

REMARKS.

ACT III.

Line 2. *THE day is hot,—*] It is observed, that in Italy almost all assassinations are committed during the heat of summer. JOHNSON.

31. These two speeches have been added since the first quarto, together with some few circumstances in the rest of the scene, as well as in the ensuing one.

STEEVENS.

74. *A la stoccata*—] *Stoccata* is the Italian term for a thrust or stab with a rapier. So, in *The Devil's Charter*, 1607 :

“ He makes a thrust ; I with a swift passado

“ Make quick avoidance, and with this *stoccata*,”

&c.

STEEVENS.

80. *Will you pluck your sword out of his pilcher by the ears?*] We should read *pilche*, which signifies a cloke or coat of skins, meaning the scabbard.

WARBURTON.

The old quarto reads *scabbard*. Dr. Warburton's explanation is, I believe, just. Nash, in *Pierce Pennyless his Supplication*, 1595, speaks of a carman in a leather *pilche*. Again, in Decker's *Satiromastix* :

“ I'll beat five pounds out of his leather *pilch*.”

Again,

“ Thou hast forgot how thou ambled'st in a leather *pilch*, by a play-waggon in the highway, and took'st mad Jeronimo's part, to get service among the mimicks.”

It appears from this passage, that Ben Jonson acted the part of *Hieronimo* in the Spanish tragedy, the speech being addressed to *Horace*, under which character old *Ben* is ridiculed.

STEEVENS.

100. —*a grave man*.] After this, the quarto, 1597, continues Mercutio's speech as follows :

—A pox o' both your houses ! I shall be fairly mounted upon four men's shoulders for your house of the Montagues and the Capulets : and then some pleasantly rogue, some sexton, some base slave, shall
write

write my epitaph, that Tybalt came and broke the prince's laws, and Mercutio was slain for the first and second cause. Where's the Surgeon?

Boy. He's come, sir.

Mer. Now he'll keep a mumbling in my guts on the other side.—Come, Benvolio, lend me thy hand: A pox o' both your houses! STEEVENS.

You will find me a grave man.] This jest was better in old language, than it is at present: Lidgate says, in his elegy upon Chaucer:

“My master *Chaucer* now is *grave*.” FARMER.

I meet with the same quibble in the *Revenger's Tragedy*, 1608, where *Vindici* dresses up a lady's scull, and observes,

“—she has a somewhat *grave* look with her.”

STEEVENS.

120. —*hath* aspir'd the clouds,] We never use this verb at present without some particle, as, *to* and *after*.

STEEVENS.

Middleton, in *No Wit like a Woman's*, a comedy, 1657, uses this word as our author has done:

“Why 'tis not possible, madam, that man's happiness

“Should take a greater height than mine *aspires*.”

So also, Marlowe, in his *Tamburlaine*, 1591:

“Until our bodies turn to elements,

“And both our souls *aspire* celestial thrones.”

MALONE.

122. *This day's black fate on more days doth depend:*] This day's unhappy destiny hangs over the days yet to come.

F i j

[::]

• • • • •

come. There will yet be more mischief.

JOHNSON.

127. *And fire-ey'd fury be my conduct now!]* *Con-*
duct for conductor. MALONE.

140. *O! I am fortune's fool!]* I am always running
in the way of evil fortune, *like* the fool in the play.
“*Thou art death's fool,*” in *Measure for Measure*. See
Dr. Warburton's note. JOHNSON.

In the first copy,—*O! I am fortune's slave.*

STEEVENS.

154. *—as thou art true,]* As thou art *just* and *up-*
right. JOHNSON.

160. *How nice the quarrel—]* How *slight*, how
unimportant, how *petty*. So in the last act,

The letter was not *nice*, but full of charge

Of dear import.

JOHNSON.

—and urg'd withal] The rest of this speech was
new written by the poet, as well as a part of what
follows in the same scene. STEEVENS.

183. *Affection makes him false.—]* The charge
of falsehood on Benvolio, though produced at hazard,
is very just. The author, who seems to intend the
character of Benvolio as good, meant perhaps to shew,
how the best minds, in a state of faction and discord,
are distorted to criminal partiality. JOHNSON.

200. *Nor tears, nor prayers, shall purchase out*
abuses,] This was probably designed as a stroke at
the church of Rome, by which the different prices of
murder, incest, and all other crimes, were minutely
settled, and as shamelessly received. STEEVENS.

204. *Mercy but murders, pardoning those that kill.*] So, in Hale's *Memorials*: "When I find myself sway-
ed to mercy, let me remember likewise that there is a
mercy due to the country." MALONE.

205. Gallop apace, you fiery-footed steeds,
Towards Phæbus' mansion, &c.] Our author
probably remembered Marlowe's *King Edward II.*
which was performed before 1593:

"Gallop apace, bright Phæbus, through the skie,
"And dusky night in rusty iron car;
"Between you both, shorten the time, I pray,
"That I may see that most desired day."

MALONE.

206. —*Phæbus' mansion;—*] The second quarto
and folio read, *lodging*. STEEVENS.

208. —*immediately.*] Here ends this speech in the
eldest quarto. The rest of the scene has likewise re-
ceived considerable alterations and additions.

STEEVENS.

209. *Spread thy close curtain, love-performing night!*
That run-away's eyes may wink;—] What
run-away's are these, whose eyes Juliet is wishing to
have stopt? Macbeth, we may remember, makes an
invocation to night much in the same strain:

"——Come, seeling night,

"Scarf up the tender eye of pitiful day," &c.

So Juliet would have night's darkness obscure the
great eye of the day, the *sun*; whom considering in a
poetical light as *Phæbus*, drawn in his car with *fiery-*
footed steeds, and *posting* through the heavens, she

very properly calls him, with regard to the swiftness of his course, the *run-away*. In the like manner our poet speaks of the night in the *Merchant of Venice* :

“ For the close night doth play the *run-away*.”

WARBURTON.

The construction of this passage, however elliptical or perverse, I believe to be as follows :

May that run-away's eyes wink !

Or, *That run-away's eyes, may (they) wink !*

These ellipses are frequent in Spenser; and *that*, for *oh ! that*, is not uncommon, as Dr. Farmer observes in a note on the first scene of *The Winter's Tale*. So, in *Antony and Cleopatra*, act iii. sc. 6.

“ *That ever I should call thee cast-away !*”

Juliet first wishes for the absence of the sun, and then invokes the night to spread its curtain close around the world :

Spread thy close curtain, love-performing night ! next, recollecting that the night would seem short to her, she speaks of it as of a *run-away*, whose flight she would wish to retard, and whose eyes she would blind, lest they should make discoveries. The *eyes of night* are the stars, so called in the *Midsummer Night's Dream*. Dr. Warburton has already proved that Shakspeare terms *the night* a *run-away* in the *Merchant of Venice* : and in the *Fair Maid of the Exchange*, 1607, it is spoken of under the same character :

“ The night hath play'd the swift-foot *run-away*.”

Romeo was not expected by Juliet till the sun was gone, and therefore it was of no consequence to her
that

that any eyes should wink but those of the night ; for, as Ben Jonson says in *Sejanus* :

“ ———night hath many eyes,
“ Whereof, tho’ most do sleep, yet some are
spies.” STEEVENS.

That seems not to be the optative adverb *utinam*, but the pronoun *ista*. These lines contain no wish, but a reason for Juliet’s preceding wish for the approach of *cloudy* night ; for in such a night there may be no star-light to discover our stolen pleasures :

That run-away eyes *may* wink, and Romeo
Leap to those arms, untalked of, and unseen.

BLACKSTONE.

214. ———Come, civil night,] *Civil* is grave, decently solemn. JOHNSON.

218. —unmann’d blood—] Blood yet unacquainted with man. JOHNSON.

Hood my unmann’d blood bating in my cheeks,] These are terms of falconry. An *unmanned* hawk is one that is not brought to endure company. *Bating* (not *baiting*, as it has hitherto been printed) is fluttering with the wings, as striving to fly away. So, in Ben Jonson’s *Sad Shepherd* :

“ A hawk yet half so haggard and *unmann’d*.”

Again, in an old ballad, entitled *Prettie Comparisons wittily grounded, &c.*

“ Or like a *hawk* that’s never *man’d*,

“ Or like a *hide* before ’tis *tan’d*.”

Again, in the *Booke of Haukyng, &c.* bl. let. no date:

date : “ It is called *bating*, for she *bateth* with herselfe most often causelesse.” STEEVENS.

226. *Take him and cut him into little stars, &c.*] The same childish thought occurs in *The Wisdom of Doctor Dodypole*, which was acted before the year 1596 :

“ The glorious parts of faire Lucilia,

“ Take them and joine them in the heavenly spheres ;

“ And fixe them there as an eternal light,

“ For lovers to adore and wonder at.”

STEEVENS.

229. —*the garish sun.*] Milton had this speech in his thoughts when he wrote *Il Penseroso* :

“ *Civil* night,

“ Thou sober-suited matron.”—*Shakspeare*.

“ Till *civil-suited* morn appear.”—*Milton*.

“ Pay no worship to the *garish* sun.”—*Shakspeare*.

“ Hide me from day’s *garish* eye.”—*Milton*.

JOHNSON.

Garish, is gawdy, showy. So, in *Richard III*.

“ A dream of what thou wast, a *garish* flag.”

Again, in Marlowe’s *Edward II*. 1622 :

“ —march’d like players

“ With *garish* robes.”

It sometimes signifies wild, flighty. So, in the following instance : “ —starting up and *gairishly* staring about, especially on the face of *Eliosto*.”

Hinde’s *Eliosto Libidinoso*, 1606.

STEEVENS.

253. —*death-darting eye of cockatrice* :] The strange lines

lines that follow here in the common books, are not in the old edition. POPE.

The strange lines are these :

I am not I, if there be such an I,
Or these eyes shot, that makes thee answer I;
If he be slain, say I; or if not, no :
Brief sounds determine of my weal or woe.

These lines hardly deserve emendation ; yet it may be proper to observe, that their meanness has not placed them below the malice of fortune, the first two of them being evidently transposed. We should read :

—That one vowel *I* shall poison more,
Than the death-darting eye of cockatrice,
Or those eyes *shot*, that make the answer, *I*.

I am not I, &c. JOHNSON.

I think the transposition recommended may be spared. The second line is corrupted. Read *shut* instead of *shot*, and then the meaning will be sufficiently intelligible.

Shot, however, may be the same as *shut*. So, in Chaucer's *Miller's Tale*, late edit. ver. 3358 :

“ And dressed him up by a *shot* window.”

STEEVENS.

279. *O serpent heart, hid with a flow'ring face!]*

The same images occur in *Macbeth* :

“ ———look like the innocent *flower*,

“ But be the *serpent* under it.”—— HENLEY.

282. *Dove-feather'd raven! &c.]* In old editions,
Ravenous dove, feather'd raven, &c.

The

The four following lines not in the first edition, as well as some others which I have omitted. POPE.

Ravenous dove, feather'd raven,

Wolvish-ravening lamb!] This passage Mr. Pope has thrown out of the text, because these two noble *hemistichs* are inharmonious: but is there no such thing as a crutch for a labouring, halting verse? I'll venture to restore to the poet a line that is in his own mode of thinking, and truly worthy of him. *Ravenous* was blunderingly coined out of *raven* and *ravening*; and if we only throw it out, we gain at once an harmonious verse, and a proper contrast of epithets and images:

Dove-feather'd raven! wolvish-rav'ning lamb!

THEOBALD.

300. *Upon his brow shame is asham'd to sit ;]* So, in Painter's *Palace of Pleasure*, Tom. II. p. 223: "Is it possible that under such beautie and rare comeliness, disloyaltie and treason may have their *fledge* and lodging?" This sentiment is not in the poem.

STEEVENS.

306. *Ah, poor my lord, what tongue shall smooth thy name,*

When I, thy three hours wife, have mangled it?]

So, in the poem already quoted, of *Romeus and Juliet*:

"Ah cruel *murd'ring tongue*, murderer of other's fame,

"How durst thou once attempt to touch the honour of his *name*?"

"Whose

“ Whose deadly foes do yield him due and earned praise,

“ For though his freedom be bereft, his honour not decays.

“ Why blam'st thou Romeus for slaying of Tybalt?

“ Since he is guiltless quite, and Tybalt bears the fault.

“ Whither shall he, alas! poor banish'd man, now fly?

“ What place of succour shall he seek beneath the starry sky?

“ Since she pursueth him, and him defames of wrong,

“ That in distress should be his fort, and only rampire strong.”

MALONE.

310. *Back, foolish tears, &c.*] So, in *The Tempest*:

“ ———I am a fool

“ To weep at what I am glad of.”

I think, in this speech of Juliet, the words *woe* and *joy* should change places; otherwise, her reasoning is inconclusive.

STEEVENS.

To me it appears, that the transposition proposed would have the opposite of the intended effect.

HENLEY.

Juliet's reasoning, as the text now stands, appears to me perfectly correct.—*Back* (says she) *to your native source, you foolish tears!* Properly you ought to flow only on melancholy occasions; but now you erroneously shed your tributary drops for an event [the death of Tybalt,

and

and the subsequent escape of my beloved Romeo] *which is in fact to me a subject of joy.*—Tybalt, if he could, would have slain my husband; but my husband is alive, and has slain Tybalt. *This is a source of joy, not of sorrow: wherefore then do I weep?* MALONE.

Again, in Painter's *Palace of Pleasure*: “Where from henceforth shall be his refuge? sith she which ought to be the only bulwarke and assined repaire of his distresse doth persue and defame him.”

HENDERSON.

322. *Hath slain ten thousand Tybalts,*] Hath put Tybalt out of my mind, as if out of being.

JOHNSON.

The true meaning is, I am more affected by Romeo's banishment, than I should be by the death of ten thousand such relations as Tybalt. REMARKS.

328. *Which modern lamentation, &c.*] This line is left out of the later editions, I suppose because the editors did not remember that Shakspeare uses *modern* for *common*, or *slight*: I believe it was in his time confounded in colloquial language with *moderate*.

JOHNSON.

385. —More validity,

More honourable state, more courtship lives

In carrion flies, than Romeo:—] *Validity*

seems here to mean *worth* or *dignity*; and *courtship* the state of a *courtier* permitted to approach the highest presence.

JOHNSON.

By *courtship* the author seems rather to have meant the state of a lover; that dalliance, in which he who

courts or wooes a lady is sometimes indulged. This appears clearly from the subsequent lines :

“ ———They may seize

“ On the white wonder of dear Juliet’s hand,

“ And steal immortal blessings from her lips—

“ ———*Flies* may do this.” MALONE.

390. *Who, even in pure and vestal modesty,*] This and the next line were not in the first copy.

MALONE.

395. *But Romeo may not ; he is banished.*] This line is very awkwardly introduced here, and might better be inserted after—*their own kisses sin.* STEEVENS.

—It ought, without doubt, to be placed there. In the first edition it is inserted immediately before—*Flies may do this.* MALONE.

429. *What wilfulness—*] The folio reads—*What simpleness.* STEEVENS.

439. *O woeful sympathy !*

Piteous predicament !] One may wonder the editors did not see that this language must necessarily belong to the *Friar.* FARMER.

Dr. Farmer’s emendation may justly claim that place in the text to which I have now advanced it.

STEEVENS.

453. —*cancell’d love ?*] The folio reads *conceal’d love.* JOHNSON.

The quarto, *cancell’d love.* STEEVENS.

466. *Art thou a man ? thy form cries out, thou art ;
Thy tears are womanish ;——*] Shakspeare has here closely followed his original ;

“ *Art thou, quoth he, a man? thy shape saith, so
thou art;*

“ *Thy crying and thy weeping eyes denote a woman’s
heart.*

“ *For manly reason is quite from off thy mind
outchased,*

“ *And in her stead affections lewd, and fancies
highly placed;*

“ *So that I stood in doubt this hour at the least,*

“ *If thou a man or woman wert, or else a brutish
beast.”*

Tragicall Hystory of Romeus and Juliet, 1562.

MALONE.

476. *Why rail’st thou on thy birth, the heaven, and
earth?*] Romeo has not here railed on his birth, &c.
though in his interview with the friar, as described in
The Tragicall Hystory of Romeus and Juliet, he is made
to do so :

“ *First Nature did he blame, the author of his
life,*

“ *In which his joys had been so scant, and sor-
rows aye so rife;*

“ *The time and place of birth he fiercely did re-
prove,*

“ *He cryed out with open mouth against the stars
above.*

“ *———On Fortune eke he rail’d——*”

Shakspeare copied the remonstrance of the friar, with-
out reviewing the former part of his scene

MALONE.

489. *Like powder in the skill-less soldier's flask, &c.]*
To understand the force of this allusion, it should be remembered that the ancient English soldiers, using *match*-locks, instead of locks with flints, as at present, were obliged to carry a lighted *match* hanging at their belts, very near to the wooden *flask* in which they kept their powder. The same allusion occurs in *Humour's Ordinary*, an old collection of English epigrams :

“ When she his *flask* and touch-box set on fire,
“ And till this hour the burning is not out.”

STEEVENS.

491. *And thou dismember'd with thine own defence,]*
And thou torn to pieces with thine own weapons.

JOHNSON.

515. *Romeo is coming.]* Much of this speech has likewise been added since the first edition.

STEEVENS.

523. *Go hence. Good night, &c.]* These three lines are omitted in all the modern editions. JOHNSON.

—*here stands all your state,]* The whole of your fortune depends on this. JOHNSON.

533. *SCENE IV.]* Some few unnecessary verses are omitted in this scene, according to the oldest editions. POPE.

These verses are such as will by no means connect with the last and most improved copy of the play.

STEEVENS.

543. —*mew'd up—]* This is a phrase from falconry. A *mew* was a place of confinement for hawks.

STEEVENS.

544. *Sir Paris, I will make a desperate tender*

Of my child's love:—] *Desperate* means only *bold, advent'rous*, as if he had said in the vulgar phrase, *I will speak a bold word, and venture to promise you my daughter.* JOHNSON.

So, in *The Weakest goes to the Wall*, 1618:

“Witness this *desperate tender* of mine honour.”

STEEVENS.

569. SCENE V. *Juliet's chamber.*] The stage-direction, in the first edition, is—“*Enter Romeo and Juliet at the window.*” In the second quarto—“*Enter Romeo and Juliet aloft.*” They appeared probably in the balcony which seems to have been erected on the old English stage. See *The Account of the Ancient Theatres.* MALONE.

572. *Nightly she sings on yon pomegranate tree:—*] This is not merely a poetical supposition. It is observed of the nightingale, that, if undisturbed, she sits and sings upon the same tree for many weeks together. STEEVENS.

588. —*the pale reflex—*] The appearance of a cloud opposed to the moon. JOHNSON.

591. *I have more care to stay, than will to go;—*] Would it not be better thus: *I have more will to stay, than care to go?* JOHNSON.

597. —*sweet division;—*] *Division* seems to have been the technical term for the pauses or parts of a musical composition. So, in *King Henry IV.* P. I.

“Sung by a fair queen in a summer's bower,

“With ravishing *division* to her lute.”

STEEVENS.

600.

600. *O, now I would they had chang'd voices too!]*
 The *toad* having very fine eyes, and the *lark* very ugly ones, was the occasion of a common saying amongst the people, that *the toad and lark had changed eyes*. To this the speaker alludes. But sure she need not have *wished* that *they had changed voices too*. The lark appeared to her untunable enough in all conscience; as appears by what she said just before,

It is the lark that sings so out of tune,

Straining harsh discords and unpleasing sharps.

This directs us to the right reading. For how natural was it for her after this to add,

Some say the lark and loathed toad change eyes;

O, now I wot they have chang'd voices too.

i. e. the lark sings so harshly, that I now perceive the toad and she have changed *voices* as well as *eyes*.

WARBURTON.

This tradition of the toad and lark I have heard expressed in a rustick rhyme.

“—To heav'n I'd fly,

“But that the toad beguil'd me of mine eye.”

JOHNSON.

601. *Since arm from arm, &c.]* These two lines are omitted in the modern editions, and do not deserve to be replaced, but as they may shew the danger of critical temerity. Dr. Warburton's change of *I would* to *I wot* was specious enough, yet it is evidently erroneous. The sense is this, *The lark, they say, has los her eyes to the toad, and now I would the*

G iij

toad

toad had her voice too, since she uses it to the disturbance of lovers.

JOHNSON.

602. *Hunting thee hence with hunts-up to the day.*]

The *hunts-up* was the name of the tune anciently played to wake the hunters, and collect them together.

So, in the play of *Orlando Furioso*, 1594 and 1599 :

“ To play him *huntsup* with a point of war,

“ I’ll be his minstrell with my drum and fife.”

Again, in *Westward Hoe*, 1607 :

“ —Make a noise, its no matter ; any *huntsup* to waken vice.”

Again, in Drayton’s *Polyolbion*, song 13.

“ But *hunts-up* to the morn the feather’d sylvans sing.”

STEEVENS.

Puttenham, in his *Art of English Poesy*, 1589, speaking of one Gray, says, “ what good estimation did he grow into with king Henry (the Eighth) and afterwards with the duke of Somerset, protectour, for making certain merry ballads, whereof one chiefly was, *The hunte is up, the hunte is up.*”

REMARKS.

614. *O ! by this count I shall be much in years,*

Ere I again behold my Romeo]

“ *Illa ego, quæ fueram te decedente puella,*

“ *Protinus ut redeas, facta videbor anus.*”

Ovid. Epist. I.

STEEVENS.

621. *O God ! I have an ill-divining soul, &c.]* This miserable prescience of futurity I have always regarded as a circumstance particularly beautiful. The same

same kind of warning from the mind Romeo seems to have been conscious of, on his going to the entertainment at the house of Capulet :

——my mind misgives,

Some consequence yet hanging in the stars,

Shall bitterly begin his fearful date

From this night's revels.

STEEVENS.

626. *Dry sorrow drinks our blood.*——] This is an allusion to the proverb—"Sorrow's dry."

STEEVENS.

635. —procures *her hither?*] *Procures for brings.*

WARBURTON.

638. *Evermore weeping for your cousin's death, &c.]* So, in *The Tragicall Hystory of Romeus and Juliet*, 1562 :

"——time it is that now you should our Tybalt's death forget ;

" Of whom since God hath claim'd the life that was but lent,

" He is in bliss, ne is there cause why you should thus lament :

" *You cannot call him back with tears and shriekings shrill ;*

" It is a fault thus still to grudge at God's appointed will."

MALONE.

So full as appositely in Painter's Novel : " Thinke no more upon the death of your cousin Thibault, whome do you thinke to revoke with teares," &c.

STEEVENS.

656. *Ay, madam, from—]* Juliet's equivocations are

are rather too artful for a mind disturbed by the loss of a new lover. JOHNSON.

661. *That shall bestow on him so sure a draught,*] Thus the elder quarto, which I have followed in preference to the quartos 1599 and 1609, and the folio 1623, which read, less intelligibly,

“ Shall give him such an unaccustom’d dram.”

STEEVENS.

—*unaccustom’d dram,*] In vulgar language, Shall give him a *dram* which he is *not used* to. Though I have, if I mistake not, observed, that in old books, *unaccustomed* signifies *wonderful, powerful, efficacious*.

JOHNSON.

674. *Find thou, &c.*] This line in the quarto 1597, is given to Juliet. STEEVENS.

682. —*in happy time,*—] *A la bonne heure*. This phrase was interjected, when the hearer was not quite so well pleased as the speaker. JOHNSON.

685. *The county Paris,*—] It is remarked, that “ Paris, though in one place called *Earl*, is most commonly styled the *Countie* in this play. Shakspeare seems to have preferred, for some reason or other, the *Italian Compt* to our *Count*: perhaps he took it from the old English novel, from which he is said to have taken his plot.”—He certainly did so: Paris is there first styled *a young Earle*, and afterwards *Counte*, *Countée*, and *County*; according to the unsettled orthography of the time.

The word, however, is frequently met with in other writers, particularly in Fairfax:

“ As

“ As when a captaine doth besiege some hold,
 “ Set in a marish or high on a hill,
 “ And trieth waies and wiles a thousand fold,
 “ To bring the place subjected to his will ;
 “ So far’d the Countie with the Pagan bold,” &c.

Godfrey of Bulloigne, Book VII. Stanza 90.

FARMER.

722. *And yet not proud, &c.*] This line is wanting
 in the folio. STEEVENS.

727. —out, you baggage!

You tallow-face!] Such was the indelicacy of the age of Shakspeare, that authors were not contented only to employ these terms of abuse in their own original performances, but even felt no reluctance to introduce them in their versions of the most chaste and elegant of the Greek or Roman poets. Stanyhurst, the translator of Virgil in 1582, makes Dido call *Æneas*—*Hedgebrat*, *cullion*, and *tar-breech*, in the course of one speech.

Nay, in the Interlude of *The Repentance of Mary Magdalene*, 1567, Mary Magdalene says to one of her attendants :

“ Horeson, I beshrowe your heart, are you here?”

STEEVENS.

755. —————and having now provided
A gentleman of princely parentage—
 ———And then to have a wretched puling fool,
A whining mammet, in her fortune’s tender,
To answer—I’ll not wed—I cannot love,—]

So, in *Romeus and Juliet*, 1562 :

“ Such

“ Such care thy mother had, so dear thou wert
to me,

“ That I with long and earnest suit *provided* have
for thee

“ One of the greatest lords that wonnes about
this town,

“ And for his many virtues’ sake a man of great
renown ;—

“ —————and yet thou playest in this
case

“ The *dainty fool* and stubborn girl ; for want of
skill,

“ Thou dost refuse thy offer’d weal, and disobey
my will.” MALONE.

778. *In that dim monument, &c.*] The modern
editors read *dun* monument. I have replaced *dim*
from the old quarto, 1597, and the folio.

STEEVENS.

790. *Faith, here ’tis :—*] The character of the
nurse exhibits a just picture of those whose actions
have no principles for their foundation. She has been
unfaithful to the trust reposed in her by Capulet, and
is ready to embrace any expedient that offers, to avert
the consequences of her first infidelity.

STEEVENS.

This picture, however, is not an original. In *The
Tragicall Hystory of Romeus and Juliet*, 1562, the Nurse
exhibits the same readiness to accommodate herself
to the present conjuncture :

“ The

“ The flattering nurse did praise the friar for his skill,

“ And said that she had done right well, by wit to order will ;

“ She setteth forth at large the father’s furious rage,

“ And eke she praiseth much to her *the second marriage* ;

“ *And Count Paris now she praises ten times more*

“ *By wrong, than she herself by right had Romeus prais’d before :*

“ Paris shall dwell there still : *Romeus shall not return ;*

“ What shall it boot her all her life to languish still and mourn ?”

MALONE.

Sir John Vanburgh, in *The Relapse*, has copied in this respect the character of his Nurse from Shakspeare.

BLACKSTONE.

798. —*so green,—*] So the first editions. Hammer reads—*so keen.*

JOHNSON.

Perhaps Chaucer has given to *Emetrios*, in the *Knight’s Tale*, eyes of the same colour :

“ His nose was high, his eyin bright *citryn* :”

i. e. of the hue of an unripe lemon or citron.

Again, in the *Two Noble Kinsmen*, by Beaumont and Fletcher, act v. sc. 1.

“ —oh vouchsafe,

“ With that thy rare *green* eye,” &c.—

STEEVENS.

803. *As living here—*] Sir T. Hanmer reads, *as living* hence; that is, at a distance, in banishment; but *here* may signify, *in this world*. JOHNSON.

814. *Ancient damnation !—*] This term of reproach occurs in the *Malcontent*, 1604 :

“—out, you *ancient damnation !*” STEEVENS.

ACT IV.

Line 3. *AND I am, &c.*] *His haste shall not be abated by my slowness.* It might be read,

And I am nothing slow to *back* his haste :
that is, I am diligent to *abet* and *enforce* his haste.

JOHNSON.

Slack was certainly the author's word, for, in the first edition, the line ran——

“For I am nothing *slack* to slow his haste.”

Back could not have stood there. MALONE.

16. —*be flow'd.*] So, in Sir A. Gorges' translation of the second book of Lucan :

“——will you overflow

“The fields, thereby my march to *slow*?”

STEEVENS.

18. —*my lady, and my wife !*] As these four first lines seem intended to rhyme, perhaps the author wrote thus :

——my lady and my *life*! JOHNSON.

64. *Shall play the umpire,—*] That is, this knife shall decide the struggle between me and my distresses. JOHNSON.

65. —*commission of thy years and art*] *Commission* is for *authority* or *power*. JOHNSON.

79. —*of yonder tower;*] Thus the quarto, 1597. All other ancient copies—of *any* tower. STEEVENS.

94. *Take thou this phial, &c.*] Thus Painter's *Palace of Pleasure*, Tom. II. p. 237. "Beholde heere I give thee a viole, &c. drink so much as is contained therein. And then you shall feele a certaine kinde of pleasant sleepe, which incroching by litle and litle all the parts of your body, wil constrain them in such wise, as unmoveable they shal remaine: and by not doing their accustomed duties, shall loose their natural feelings, and you abide in such extasie the space of xl houres at the least, without any beating of poulse or other perceptible motion, which shall so astonne them that come to see you, as they will judge you to be dead, and according to the custome of our citie, you shall be caried to the churchyard hard by our church, when you shall be entombed in the common monument of the Capellets your ancestors," &c. STEEVENS.

96. —*through all thy veins shall run*

A cold and drowsy humour,—] The first edition in 1597 has in general been here followed, except only, that instead of *a cold and drowsy humour*, we there find—*a dull and heavy slumber*. MALONE.

102. *To paly ashes ;—*] The first folio, by an evident error of the press, reads—*To many* ashes. The second—*mealy* ; which might have been the author's word, on a revision of his play. *Paly* is the reading of the quarto, and occurs again in *K. Henry V.*

“ ————and through their *paly* flames,

“ Each battle sees the other's umber'd face.”

We have had, too, already in a former scene—“ *Pale, pale as ashes.*” MALONE.

112. *In thy best robes uncover'd on the bier,*] Between this line and the next, the quartos 1599, 1609, and the first folio, introduce the following verse, which the poet very probably had struck out on his revisal, because it is quite unnecessary, as the sense of it is repeated, and as it will not connect with either :

Be borne to burial in thy kindred's grave.

Had Virgil lived to have revised his *Æneid*, he would hardly have permitted both of the following lines to remain in his text :

“ At *Venus* obscuro gradientes aëre sepsit ;

“ Et multo nebulæ circum *dea* fudit amictu.”

The awkward repetition of the nominative case in the second of them, seems to decide very strongly against it. STEEVENS.

Then (as the manner of our country is)

In thy best robes, uncover'd on the bier—] The Italian custom here alluded to, of carrying the dead body to the grave with the face *uncovered* (which is not mentioned by Painter), our author found particularly described in *The Tragickall Hystory of Romeus and Juliet* :

“ Another

“ Another use there is, that whosoever dies,
 “ Borne to their church *with open face upon the*
bier he lies,

“ In wonted weed attir’d, not wrapt in winding-
 sheet.”—— MALONE.

117. ———and he and I
Will watch thy waking,—] These words are
 not in the folio. JOHNSON.

121. *If no unconstant toy,—]* If no *fickle freak*, no
light caprice, no *change of fancy*, hinder the perform-
 ance. JOHNSON.

If no unconstant toy nor womanish fear
Abate thy valour in the acting it.] These expressions
 are borrowed from the poem :

“ Cast off from thee at once the weed of *woman-*
ish dread,

“ With manly courage arm thyself from heel un-
 to the head.——

“ God grant he so confirm in thee thy present
 will,

“ That no *inconstant toy* thee let thy promise to
 fulfil !” MALONE.

143. —*from shrift,*] *i. e.* from confession. So,
 in *The Merry Devil of Edmonton*, 1626 :

“ Ay, like a wench comes roundly to her *shrift.*”
 In the old morality of *Every Man*, bl. let. no date,
 confession is personified :

“ Now I pray you, *shrifte*, mother of salvacyon.”
 STEEVENS.

160. *All our whole city is much bound to him.*] Thus the folio and the quartos 1599 and 1609. The oldest quarto reads, I think, more grammatically :

All our whole city is much bound unto.

STEEVENS.

So, in *Romeus and Juliet*, 1562 :

“ ———this is not, wife, the friar’s first desert,

“ In all our commonweal scarce one is to be found

“ But is, for some good turn, unto this *holy father bound.*”

MALONE.

166. *We shall be short—*] That is, we shall be *defective.*

JOHNSON.

167. *’Tis now near night.*] It appears in a foregoing scene, that Romeo parted from his bride at day-break on *Tuesday* morning. *Immediately afterwards* she went to Friar Lawrence, and he particularly mentions the day of the week [“ *Wednesday is to-morrow.*”] She could not well have remained more than an hour or two with the friar, and she is just now returned from shrift;—yet lady Capulet says, “ ’tis near *night*,” and this same night is ascertained to be *Tuesday*. This is one out of the many instances of our author’s inaccuracy in the computation of time.

MALONE.

177. *Enter Juliet and Nurse.*] Instead of the next speech, the quarto, 1597, supplies the following short dialogue :

Nurse. Come, come, what need you anie thing else ?

Juliet.

Juliet. Nothing, good nurse, but leave me to my-
selfe.

Nurse. Well there's a cleane smocke under your
pillow, and so good night. STEEVENS.

179. *For I have need, &c.*] Juliet plays most of
her pranks under the appearance of religion: perhaps
Shakspeare meant to punish her hypocrisy.

JOHNSON.

191. *Farewel! &c.*] This speech received con-
siderable additions after the elder copy was published.

STEEVENS.

198. *What if this mixture do not work at all?*] So,
in Painter's *Palace of Pleasure*, Tom. II. p. 239.
“—but what know I (said she) whether the operation
of this poudrer will be to soone or to late, or not cor-
respondent to the due time, and that my faulte being
discovered, I shall remayne a jesting stocke and fable
to the people? what know I moreover, if the serpents
and other venomous and crauling wormes, which
commonly frequent the graves and pittes of the earth,
will hurt me, thinkyng that I am dead? But how
shall I indure the stinche of so many carions and
bones of myne auncestors which rest in the grave, if
by fortune I do awake before Romeo and Frier Lau-
rence doe come to help me? And as she was thus
plunged in the deepe contemplation of things, she
thought that she sawe a certaine vision or fansie of
her cousin Thibault, in the very same sort as she
sawe him wounded and imbrued with blood,” &c.

STEEVENS.

Shakspeare appears, however, to have followed the poem :

“ ———to the end I may my name and conscience
save,

“ I must devour the *mixed drink* that by me here
I have ;

“ Whose *working* and whose force as yet I do not
know :—

“ And of this piteous plaint began another doubt
to grow—

“ What do I know (quoth she), if that this pow-
der shall

“ Sooner or latter than it should, or else *not work*
at all ?

“ ———Or how shall I that always have in so fresh
air been bred,

“ Endure the loathsome stink of such a heaped
store

“ Of carcasses not yet consum'd, and bones that
long before

“ Intombed were, where I my sleeping place
shall have,

“ Where all my ancestors do rest, my kindred's
common grave.

“ Shall not the friar and my Romeus, when they
come,

“ Find me, if I awake before, *y-stifled in the*
tomb ?”

MALONE.

199. *Shall I of force be married to the count ?*] Thus
the

the eldest quarto. Succeeding quartos and the folio read :

Shall I be married then to-morrow morning?

STEEVENS.

200. —*lie thou there. Laying down a dagger.*] This stage-direction has been supplied by the modern editors. The quarto, 1597, reads : “ —*Knife, lie thou there.*” It appears from several passages in our old plays, that *knives* were formerly part of the accoutrements of a bride; and every thing *behoveful* for Juliet’s *state* had just been left with her. So, in Decker’s *Match me in London*, 1632 :

“ See at my girdle hang my *wedding knives!*”

Again, in *King Edward III.* 1599 :

“ Here by my side do hang my *wedding knives* :

“ Take thou the one, and with it kill thy queen,

“ And with the other I’ll dispatch my love.”

STEEVENS.

In order to account for Juliet’s having a dagger, or, as it is called in old language, a knife, it is not necessary to have recourse to the ancient accoutrements of brides, how prevalent soever the custom mentioned by Mr. Steevens may have been; for Juliet appears to have furnished herself with this instrument immediately after her father and mother had threatened to force her to marry Paris.

If all fail else, myself have power to die.

Accordingly, in the very next scene, when she is at the friar’s cell, and before she could have been furnished

nished with the apparatus of a bride (not having then consented to marry the count), she says :

Give me some present counsel, or behold,

'Twixt my extremes and me *this bloody knife*

Shall play the umpire.

MALONE.

207. *I will not entertain so bad a thought.*] This line I have restored from the quarto, 1597. STEEVENS.

217. *As in a vault, &c.*] This idea was probably suggested to our poet by his native place. The charnel at Stratford upon Avon is a very large one, and perhaps contains a greater number of bones than are to be found in any other repository of the same kind in England.—I was furnished with this observation by Mr. Murphy, whose very elegant and spirited defence of Shakspeare against the criticisms of Voltaire, is one of the least considerable out of many favours which he has conferred on the literary world. STEEVENS.

220. —*green in earth,*] *i. e.* fresh in earth, newly buried. So, in *Hamlet* :

“ —of our dear brother's death,

“ The memory be *green*.”

Again, in *The Opportunity*, by Shirley :

“ —I am but

“ *Green* in my honours.”

STEEVENS.

221. *Lies festring*—] To *fester* is to corrupt. So, in *King Edward III.* 1599 :

“ Lilies that *fester* smell far worse than weeds.”

This line likewise occurs in the 94th Sonnet of Shakspeare. The play of *Edward III.* has been ascribed to him.

STEEVENS.

223. —*is it not like, that I,*] This speech is confused, and inconsequential, according to the disorder of Juliet's mind. JOHNSON.

226. —*run mad*—] So, in Webster's *Dutchess of Malfy*, 1623 :

“ I have this night digg'd up a *mandrake*,

“ And am grown mad with't.”

So, in *The Atheist's Tragedy*, 1611 :

“ The *cries of mandrakes* never touch'd the ear

“ With more sad horror, than that voice does mine.”

Again, in *A Christian turn'd Turk*, 1612 :

“ I'll rather give an ear to the black shrieks

“ Of *mandrakes*,” &c.

Again, in *Aristippus*, or the Jovial Philosopher :

“ This is the *mandrake's voice* that undoes me.”

The *mandrake* (says Thomas Newton in his *Herball to the Bible*, 8vo. 1587), has been supposed to be a creature having life, and engendered under the earth of the seed of some dead person that hath been convicted and put to death for some felonie or murther; and that they had the same in such dampish and fune-rall places where the said convicted persons were buried, &c. STEEVENS.

227. —*be distraught*,] *Distraught* is distracted. So, in Drayton's *Polyolbion*, Song 10.

“ Is, for that river's sake, near of his wits *dis-traught*.”

Again, in Spenser's *Faery Queen*, B. I. c. 9.

“ What

“What frantick fit, quoth he, hath thus *dis-
traught,*” &c. STEEVENS.

238. *They call for dates, &c. in the pastry.*] On the books of the Stationers-Company, in the year 1560, are the following entries :

“Item payd for iiii. pound of datts iiis.

“Item payd for xxiii. pounce of prunys iiis.
viii d.” STEEVENS.

240. *The curfew-bell*—] I know not that the morning bell is called the *curfew* in any other place.

JOHNSON.

The *curfew* bell was rung at nine in the evening as appears from a passage in *The Merry Devil of Edmon-
ton*, 1626 :

“—well 'tis *nine* o'clock, 'tis time to ring *cur-
few.*” STEEVENS.

248. —*a mouse-hunt*—] It appears from a passage in *Hamlet*, that *mouse* was once a term of endearment applied to a woman :

“Pinch wanton on your cheek, call you his
mouse.” STEEVENS.

The animal called a *mouse-hunt*, is the *martin*.

HENLEY.

271. —*set up his rest*,] This expression, which is frequently employed by the old dramattick writers, is taken from the manner of firing the *harquebuss*. This was so heavy a gun, that the soldiers were obliged to carry a supporter called a *rest*, which they fixed in the ground before they levelled to take aim. Decker uses it in his comedy of *Old Fortunatus*, 1600 :

“—set

“—set your heart at rest, for I have *set up my rest*, that unless you can run swifter than a hart, home you go not.”

STEEVENS.

STEEVENS.

Mr. Reed says, that though the above expression may probably be sometimes used in the sense already explained, yet it is oftener employed with a reference to the *game at primero*, in which it was one of the terms then in use. See his edition of *Dodsley's Collection of Old Plays*, Vol. X. p. 364.

EDITOR.

275. *Ay, let the county take you in your bed ;] So, in
The Tragicall Hystory of Romeus and Juliet :*

“ First softly did she call, then louder she did
cry,

“ Lady, you sleep too long, *the earl will raise you by and by.*” MALONE.

MALONE.

300. *Death, that hath ta'en her hence to make me wail,
Ties up my tongue, and will not let me speak.]*

Our author has here followed the poem closely, without recollecting that he had made Capulet, in this scene, clamorous in his grief. In *The Tragicall History of Romeus and Juliet*, Juliet's mother makes a long speech, but the old man utters not a word :

“ But more than all the rest the father’s heart
was so

“ Smit with the heavy news, and so shut up with sudden woe,

“ That he ne had the pow’r his daughter to be-
weep,

“ *Ne yet to speak,* but long is forc’d his tears and
 plaints to keep.” MALONE.

MALONÉ.

304. *O son, the night before thy wedding day
Hath death lain with thy bride :—*] Euripides
hath sported with this thought in the same manner.
Iphig. in Aul. ver. 460 :

“ Τήνδ’ σὺ τάλαιναν παρθένον (τί παρθενον ;
“ Ἄδης νιν, ὡς εἶκε, νυμφεύσει τάχα.) ”

Sir W. RAWLINSON.

305. *Hath death lain with thy bride :—*] Perhaps
this line is coarsely ridiculed in Decker’s *Satiromastix* :

“ Dead : she’s death’s bride ; he hath her maid-
enhead.”

STEEVENS.

Decker seems rather to have intended to ridicule a
former line in this play :

“ ———I’ll to my wedding bed,

“ And *Death*, not *Romeo*, take my maidenhead.”

MALONE.

306. *Flower as she was, deflowered now by him.*] This jingle was common to other writers ; and among the rest, to Greene, in his *Greene in Conceit*, 1568 :
“ ———a garden-house having round about it many
flowers, and within it much *deflowering*.”

COLLINS.

310. —*morning’s face*,] The quarto, 1597, continues the speech of Paris thus :

And doth it now present such prodigies ?

Accurst, unhappy, miserable man,

Forlorn, forsaken, destitute I am ;

Born to the world to be a slave in it :

Distrest, remediless, unfortunate.

O heavens !

O heavens! O nature! wherefore did you make
me,

To live so vile, so wretched as I shall?

STEEVENS.

318. *O woe! oh woeful, &c.*] This speech of exclamations is not in the edition above-cited. Several other parts unnecessary or tautology, are not to be found in the said edition; which occasions the variation in this from the common books. POPE.

334. *Peace, ho, for shame! confusion's care lives not
In these confusions.—*] This speech, though it contains good Christian doctrine, though it is perfectly in character for the Friar, Mr. Pope has curtailed to little or nothing, because it has not the sanction of the first old copy. But there was another reason: certain corruptions started, which should have required the *indulging* his *private sense* to make them intelligible, and this was an unreasonable labour. As I have reformed the passage above-quoted, I dare warrant I have restored our poet's text; and a fine sensible reproof it contains against immoderate grief.

THEOBALD.

353. *All things, &c.*] Instead of this and the following speeches the eldest quarto has only a couplet:

Cap. Let it be so, come woeful sorrow-mates,
Let us together taste this bitter fate.

STEEVENS.

All things that we ordained festival, &c.] So, in the poem already quoted:

I

“Now

“Now is the parents’ mirth quite changed into
mone,

“And now to sorrow is return’d the joy of every
one ;

“And now the *wedding weeds* for *mourning weeds*
they change,

“And *Hymen* to a *dirge* :—alas ! it seemeth
strange.

“Instead of marriage gloves, now funeral gowns
they have,

“And, whom they should see married, they fol-
low to the grave ;

“The *feast* that should have been of pleasure
and of joy,

“Hath every dish and cup fill’d full of sorrow
and annoy.” MALONE.

369. *Enter Peter.*] From the quarto of 1599, it
appears, that the part of *Peter* was originally perform-
ed by *William Kempe*. MALONE.

373. *My heart is full of woe :—*] This is the bur-
then of the first stanza of *A pleasant new Ballad of Two*
Lovers, yet, as ancient as the time of Shakspeare :

“Hey hoe ! *my heart is full of woe.*”

STEEVENS.

—*O, play me some merry dump, to comfort me.*] This
is not in the folio, but the answer plainly requires it.

JOHNSON.

It was omitted in the folio by mistake, for it is
found in the quarto, 1609, from which the folio was
manifestly printed. MALONE.

A dump

A *dump* anciently signified some kind of dance, as well as sorrow.

So, in *Humour out of Breath*, a comedy, by John Day, 1607 :

“ He loves nothing but an *Italian dump*,
“ Or a *French brawl*.”

But on this occasion it means a mournful song. So, in the *Arraignement of Paris*, 1584, after the shepherds have sung an elegiac hymn over the hearse of *Colin*, *Venus* says to *Paris* :

“ —How cheers my lovely boy after this *dump* of woe ?

“ *Paris*. Such *dumps*, sweet lady, as bin these, are deadly *dumps* to prove.” STEEVENS.

Dumps were heavy mournful tunes; possibly indeed any sort of movements were once so called, as we sometimes meet with a *merry dump*. Hence *doleful dumps*, deep sorrow, or grievous affliction, as in the next page, and in the less ancient ballad of *Chevy Chase*. It is still said of a person uncommonly sad, that he is in the dumps. REMARKS.

380. —the gleek :—] So, in *The Midsummer Night's Dream* :

“ Nay, I can *gleek*, upon occasion.”

To *gleek* is to scoff. The term is taken from an ancient game at cards called *gleek*. STEEVENS.

The game is mentioned in the beginning of the present century, by Dr. King of the Commons, in his *Art of Love* :

“ But whether we diversion seek

“ In these, in Comet, or in *Gleek*,

“ Or ombre,” &c.

NICHOLS.

The use of this cant term is no where explained ; and in all probability cannot, at this distance of time, be recovered. *To gleek*, however, signified to put a joke or trick upon a person, perhaps to *jest* according to the coarse humour of that age. See *Midsummer Night's Dream*, above quoted.

REMARKS.

381. —*the minstrel*.] From the following entry on the books of the Stationers-Company, in the year 1560, it appears that the hire of a *parson* was cheaper than that of a *minstrel* or a *cook*.

“ Item, payd to the preacher vis. iid.

“ Item, payd to the minstrell xii s.

“ Item, paid to the coke xvs.”

STEEVENS.

392. *When griping grief*, &c.] The epithet *griping* was by no means likely to excite laughter at the time it was written. Lord Surrey, in his translation of the second book of Virgil's *Æneid*, makes the hero say :

“ New *gripes* of dred then pearse our trembling
brestes.”

Dr. Percy thinks that the questions of Peter are designed as a ridicule on the forced and unnatural explanations too often given by us painful editors of ancient authors.

STEEVENS.

In

In Commendation of Musicke.

- “ Where griping grief y^e hart would wōd (and
doful domps y^e mind oppresse),
“ There musick with her silver sound, is wont
with spede to geue redresse,
“ Of troubled minds for every sore, swete musick
hath a salue in store.
“ In ioy it maks our mirth abound, in grief it
chers our heauy sprights,
“ The carefull head releaf hath found, by mu-
sicks pleasant swete delights,
“ Our senses, what should I saie more, are sub-
ject unto musicks lore.
“ The Gods by musick hath their pray, the soul
therein doth ioye,
“ For as the Romaine poets saie, in seas whom
pirats would destroye,
“ A Dolphin sau’d from death most sharpe,
Arion playing on his harp.
“ Oh heauenly gift that turnes the minde, like as
the sterne doth rule the ship,
“ Of musick whom y^e Gods assignde to comfort
mā, whom cares would nip,
“ Sith thou both man & beast doest moue, what
wisemā thē will thee reprove ?”

From the *Paradise of Daintie*

Richard Edwards.

Deuises, fol. 31. b.

Of Richard Edwards and William Hunnis, the
authors of sundry poems in this collection, see an

account in Wood's *Athenæ Oxon.* and also in Tanner's *Bibliotheca.* Sir J. HAWKINS.

Another copy of this song is published by Dr. Percy, in the first volume of his *Reliques of Ancient English Poetry.* STEEVENS.

393. *And doleful dumps the mind oppress,*] This line I have recovered from the old copy. It was wanting to complete the stanza as it is afterwards repeated.

STEEVENS.

396. —*Simon Catling?*] A *catling* was a small lutestring made of *catgut.* STEEVENS.

398. —*Hugh Rebeck?*] The fidler is so called from an instrument with three strings, which is mentioned by several of the old writers. *Rebec, rebecquin.* See Menage, in v. *Rebec.* So, in Beaumont and Fletcher's *Knight of the Burning Pestle*: “—’Tis present death for these fiders to tune their *rebecks* before the great Turk’s grace.” In *England’s Helicon*, 1614, is *The Shepherd Arsilius, his Song to his REBECK*, by Bar. Yong. STEEVENS.

It is mentioned by Milton, as an instrument of mirth :

“When the merry bells ring round,

“And the jocund *rebecks* sound.”——

MALONE.

406. —*because such fellows as you,—*] Thus the quarto, 1597. The others read—*because musicians.* I should suspect that a fidler made the alteration.

STEEVENS.

408. —*silver sound*,] So, in *The Return from Parnassus*, 1606 :

“Faith, fellow fiddlers, here’s no *silver sound* in this place.”

Again, in *Wily Beguiled* :

“——what harmony is this

“With *silver sound* that glutteth Sophos’ ears?”

Spenser perhaps is the first who used this phrase :

“A *siluer sound* that heav’nly musick seem’d to make.”

STEEVENS.

ACT V.

ACT V.] THE acts are here properly enough divided, nor did any better distribution than the editors have already made, occur to me in the perusal of this play ; yet it may not be improper to remark, that in the first folio, and I suppose the foregoing editions are in the same state, there is no division of the acts, and therefore some future editor may try, whether any improvement can be made, by reducing them to a length more equal, or interrupting the action at more proper intervals. JOHNSON.

Line 1. *If I may trust the flattering truth of sleep,*] The sense is, *If I may only trust the honesty of sleep,* which I know however not to be so nice as not often to practise flattery. JOHNSON.

The

The oldest copy reads—*the flattering eye of sleep*. Whether this reading ought to supersede the more modern one, I shall not pretend to determine: it appears to me, however, the most easily intelligible of the two. STEEVENS.

3. *My bosom's lord*—] So, in *King Arthur*, a poem, by R. Chester, 1601:

“ That neither Uter nor his counsell knew
 “ How his deepe *bosome's lord* the dutchess
 thwarted.”

The author, in a marginal note, declares, that by *bosom's lord* he means—*Cupid*. Thus too, Shakspeare (as Mr. Malone observes to me), in *Twelfth Night* and *Othello*:

“ It gives a very echo to the seat
 “ Where *love* is *thron'd*.”——

Again,

“ Yield up, O *Love*, thy crown and *hearted throne*.”

STEEVENS.

My bosom's lord——] These three lines are very gay and pleasing. But why does Shakspeare give Romeo this involuntary cheerfulness just before the extremity of unhappiness? Perhaps to shew the vanity of trusting to those uncertain and casual exaltations or depressions, which many consider as certain foretokens of good and evil. JOHNSON.

The poet has explained this passage himself a little further on:

How oft, when men are at the point of death,
 Have they been merry? which their keepers call
 A lightning before death.

Again,

Again, in G. Whetstone's *Castle of Delight*, 1576:

“—a lightning delight against his souden destruction.” STEEVENS.

6. *I dreamt, my lady came and found me dead,—
And breath'd such life with kisses on my lips,
That I revived—]* Shakspeare seems here to have remembered Marlowe's *Hero and Leander*, a poem that he has quoted in *As You Like It*:

“By this sad Hero——

“Viewing Leander's face, fell down and fainted;

“He kiss'd her, and breath'd life into her lips,” &c.

MALONE.

18. —*in Capulet's monument.]* The old copies read, in *Capel's* monument; and thus Gascoigne in his *Flowers*, p. 51.

“Thys token whych the *Mountacutes* did beare
alwaies, so that

“They covet to be knowne from *Capels*, where
they passe,

“For ancient grutch whych long ago 'twene
these two houses was.” STEEVENS.

24. *I defy you, stars!]* The folio reads—*deny* you,
stars. STEEVENS.

27. *Pardon me, sir, I dare not leave you thus:]* This line is taken from the quarto, 1597. The quarto, 1609, and the folio, read,

“I do beseech you, sir, have patience.”

STEEVENS.

47. *A beggarly account of empty boxes,]* Dr. Warburton would read, a *braggartly* account; but *beggarly*
is

is probably right: if the *boxes* were *empty*, the *account* was more *beggarly*, as it was more pompous.

JOHNSON.

This circumstance is likewise found in Painter's translation, Tom. II. p. 241: "—beholdyng an apothecaries shoppe of lytle furniture, and lesse store of boxes and other thynges requisite for that science, thought that the verie povertie of the mayster apothecarye woulde make him wyllingly yelde to that whych he pretended to demaunde." STEEVENS.

It is clear, I think, that Shakspeare had here the poem of *Romeus and Juliet* before him; for he has borrowed an expression from thence:

"An apothecary sat unbusied at his door,

"Whom by his heavy countenance he guessed to
be poor:

"And in his shop he saw his boxes were but few,

"And in his window of his wares there was so
small a shew,

"Wherefore our Romeus assuredly hath thought,

"What by no friendship could be got, with
money should be bought;

"For needy lack is like the poor man to compel

"To sell that which the city's law forbiddeth him
to sell——

"Take fifty crowns of gold (quoth he)——

"——Fair sir (quoth he), be sure this is the
speeding geer,

"And more there is than you shall need; for
half of that is there

"Will

“ Will serve, I undertake, in less than half an hour

“ To kill the strongest man alive, such is the poison’s pow’r.” MALONE.

73. *Need and oppression starveth in thine eyes,*] The first quarto reads :

And starved famine dwelleth in thy cheeks.

The quartos, 1599, 1609, and the folio :

Need and oppression *starveth* in thine eyes.

Our modern editors, without authority,

Need and oppression *stare* within thine eyes.

STEEVENS.

The passage might, perhaps, be better regulated thus :

Need and oppression *stareth* in thy eyes.

For they cannot, properly, be said to *starve* in his eyes; though *starved famine* may be allowed to dwell in his cheeks. *Thy* not *thine* is the reading of the folio, and those who are conversant in our author, and especially in the old copies, will scarcely notice the grammatical impropriety of the proposed emendation.

REMARKS.

74. *Upon thy back hangs ragged misery:*] This is the reading of the oldest copy. I have restored it in preference to the following line, which is found in all the subsequent impressions :

“ Contempt and beggary hang upon thy back.”

STEEVENS.

95. *One of our order, to associate me,*] Each friar has always a companion assigned him by the superior when

when he asks leave to go out; and thus, says Baretti, they are a check upon each other. STEEVENS.

Going to find a bare-foot brother out,

One of our order, to associate me,

Here in this city visiting the sick,

And finding him, the searchers of the town

Suspecting, &c.] So, in The Tragicall Hystory of Romeus and Juliet, 1562 :

“ Apace our friar John to Mantua him hies ;

“ And, for because in Italy it is a wonted guise

“ That friars in the town should seldom walk alone,

“ But of their convent aye *should be accompanied with one*

“ *Of his profession*, straight a house he findeth out

“ In mind to take some friar with him, to walk the town about.”

Our author having occasion for friar John, has here departed from the poem, and supposed the pestilence to rage at Verona, instead of Mantua.

Perhaps the third and fourth lines are misplaced. If, however, the words—“ to associate me” be included in a parenthesis, the line “ Here in the city visiting the sick,” will refer to the brother whom friar John sought as a companion; and all will be right. MALONE.

107. —*was not nice,—*] i. e. was not written on a trivial or idle subject. STEEVENS.

A line in *King Richard III.* fully supports Mr. Steevens’s interpretation :

“ My

“ My lord, this argues conscience in your grace,
 “ But the respects thereof are *nice* and *trivial*.”

MALONE.

114. *Within these three hours will fair Juliet wake;*] Instead of this line, and the concluding part of the speech, the quarto, 1597, reads only :

Lest that the lady should, before I come,
 Be wak'd from sleep, I will hye
 To free her from the tombe of miserie.

STEEVENS.

134. *Fair Juliet, that with angels, &c.*] These four lines from the old edition.

POPE.

The folio has these lines :

Sweet flow'r, with flow'rs thy bridal bed I strew;
 O woe ! thy canopy is dust and stones,
 Which with sweet water nightly I will dew,
 Or, wanting that, with tears distill'd by moans.
 The obsequies which I for thee will keep,
 Nightly shall be, to strew thy grave, and weep.

JOHNSON.

Mr. Pope has followed no copy with exactness ; but took the first and fourth lines from the elder quarto, omitting the two intermediate verses, which I have restored.

STEEVENS.

152. —*dear* employment :—] That is, *action of importance*. Gems were supposed to have great powers and virtues.

JOHNSON.

Ben Jonson uses the word *dear* in the same sense :

“ Put your known talents on so *dear* a business.”

Catiline, act i.

Again, in Chapman's version of the 10th book of the Odyssey :

“ —full pitching on

“ The *dearest* joint his head was plac'd upon.”

STEEVENS.

157. —*savage-wild*;] Here the speech concludes in the old copy. STEEVENS.

165. —*detestable*—] This word, which is now accented on the second syllable, was once accented on the first; therefore this line did not originally seem to be inharmonious. So, in the *Tragedie of Cræsus*, 1604:

“ Court with vain words and *détestable* lyes.”

Again, in Shakspeare's *King John*, act iii. sc. 3.

“ And I will kiss thy *détestable* bones.”

STEEVENS.

182. Pull *not*, &c.] The quarto, 1597, reads: *heap not*. The quartos 1599 and 1609, and all the folios: *put not*. Mr. Rowe first made the change, which may be discontinued at the reader's pleasure.

STEEVENS.

188. *I do defy*, &c.] The quarto, 1597, reads, *I do defy thy conjuration*. Paris conceived Romeo to have burst open the monument for no other purpose than to do *some villanous shame* on the dead bodies, such as witches are reported to have practised; and therefore tells him he defies him, and the magick arts which he suspects he is preparing to use. So, in Painter's translation of the novel, Tom. II. p. 244.
“ —the watch of the city by chance passed by, and seeing

seeing light within the grave, suspected straight that they were necromancers which had opened the tombs to abuse the dead bodies for aide of their arte."

The folio reads :

I do *defy* thy commiseration.

To *defy*, anciently meant to *refuse* or *deny*. Paris may, however, mean—I refuse to do as thou *conjurest* me to do, *i. e.* to depart. STEEVENS.

206. —*presence*—] A *presence* is a *publick room*.

JOHNSON.

This thought, extravagant as it is, is borrowed by Middleton in his comedy of *Blurt Master Constable*, 1602 :

“ The darkest dungeon which spite can devise

“ To throw this carcase in, her glorious eyes

“ Can make as lightsome as the fairest chamber

“ In Paris Louvre.”

STEEVENS.

210. —O, how may I

Call this a lightning?—] I think we should read,

—O, now may I

Call this a lightning?—

JOHNSON.

How is certainly right and proper. Romeo had just before been in high spirits, a symptom which he observes was sometimes called a *lightning* before death : but how, says he (for no situation can exempt Shakspeare's characters from the vice of punning), can I term this *sad* and *gloomy* prospect a *lightning*.

REMARKS.

This idea occurs frequently in the old dramatick pieces. So, in the second part of *The Downfall of Robert Earl of Huntington*, 1601 :

“ I thought it was *a lightning before death*,

“ Too sudden to be certain.”

Again, in Chapman’s translation of the 15th Iliad :

“ —since after this he had not long to live,

“ This *lightning flew before his death*.”

Again, in his translation of the 18th Odyssey :

“ —extend their cheer

“ To th’ utmost *lightning* that still ushers death.”

STEEVENS.

216. *And death’s pale flag, &c.*] So, in Daniel’s *Complaint of Rosamond*, 1594 :

“ And nought respecting death (the last of paines)

“ Plac’d his *pale colours* (th’ ensign of his might)

“ Upon his new-got spoil,” &c.

In the first edition of *Romeo and Juliet*, Shakspeare is less florid in his account of the lady’s beauty ; and only says :

“ —ah, dear Juliet,

“ How well thy beauty doth become the grave !”

The speech, as it now stands, is first found in the quarto, 1599.

STEEVENS.

And death’s pale flag is not advanced there.] An ingenious friend some time ago pointed out to me a passage of *Marini*, which bears a very strong resemblance to this :

“ *Morte*

“ *Morte la 'nsegna sua pallida e bianca*

“ *Vincitrice spiego su'l volto mio.*

Rime lugubri, p. 149, ed. Venet. 1605.

TYRWHITT.

217. *Tybalt, ly'st thou there in thy bloody sheet?*] So, in Painter's translation, Tom II. p. 242. “—what greater or more cruel satisfaction canste thou desyre to have, or henceforth hope for, than to see hym which murdered thee, to be empoysoned wyth hys owne handes, and buried by thy syde?” STEEVENS.

223. *I will believe—*

That unsubstantial death is amorous;] So, in Daniel's *Complaint of Rosamond*, 1592:

“ Ah now, methinks, I see *Death dallying seekes*

“ *To entertain itself in Love's sweet place;*

“ *Decayed roses of discoloured cheekes*

“ *Do yet retaine deere notes of former grace,*

“ *And uglie death sits faire within her face.*”

MALONE.

228. *And never from this palace of dim night*

Depart again: (Come lie thou in my arms;

Here's to thy health. O true apothecary!

Thy drugs are quick).] Mr. Pope's, and

some other of the worser editions, acknowledge absurdly the lines which I have put into parenthesis here; and which I have expunged from the text, for this reason: Romeo is made to confess the effect of the poison before ever he has tasted it. I suppose, it hardly was so savoury that the patient should choose to make two draughts of it. And, eight lines after

K i i j

these,

these, we find him taking the poison in his hands, and making an apostrophe to it; inviting it to perform its office at once; and then, and not till then, does he clap it to his lips, or can with any probability speak of its instant force and effects. Besides, Shakspeare would hardly have made Romeo drink to the *health* of his *dead* mistress. Though the first quarto in 1599, and the two old folios, acknowledge this absurd stuff, I find it left out in several later quarto impressions. I ought to take notice, that though Mr. Pope has thought fit to stick to the old copies in this addition, yet he is no fair transcriber; for he has sunk upon us an hemistich of most profound absurdity, which possesses all those copies.

—Come, lie thou in my arms:

Here's to thy health, where-e'er thou tumblest in.

O true apothecary! &c.

THEOBALD.

I am sorry to say, that the foregoing note is an instance of disingenuousness, as well as inattention, in Mr. Theobald, who, relying on the scarcity of the old quartos, very frequently makes them answerable for any thing he thinks proper to assert.

The quarto in 1599 was not the first. It was preceded by one in 1597; and though Mr. Theobald declares, *he found the passage left out in several of the later quarto impressions*; yet in the list of those he pretends to have collated for the use of his edition, he mentions but one of a later date, and had never seen either that published in 1609, or another without any date at all; for in the former of these, the passage in
question

question is preserved (the latter I have no copy of), and he has placed that in 1637, on the single faith of which his rejection is founded, among those quartos of middling authority : so that what he so roundly affirms of several, can with justice be said of only one ; for there are in reality no later quarto editions of this play than I have here enumerated, and two of those (by his own confession) he had never met with.

The hemistich, which Mr. Theobald pronounces *to be of most profound absurdity*, may deserve a somewhat better character ; but being misplaced, could not be connected with that part of that speech where he found it ; yet, being introduced a few lines lower, seems to make very good sense.

“ Come bitter conduct ! come unsav’ry guide !

“ Thou desperate pilot, now at once run on

“ The dashing rocks my sea-sick weary bark !

“ *Here’s to thy health, where-e’er thou tumblest in.*

“ Here’s to my love ! O true apothecary !

“ Thy drugs are quick. Thus with a kiss I die.”

To tumble into port in a storm, I believe to be a sea-phrase, as is *a tumbling sea*, and agrees with the allusion to the pilot or the tempest-beaten bark. *Here’s success*, says he (continuing the allusion), *to thy vessel wherever it tumbles in*, or perhaps, *to the pilot who is to conduct, or tumble it in* ; meaning, *I wish it may succeed in ridding me of life, whatever may betide me after it, or wherever it may carry me*. He then drinks to the memory of Juliet’s love, adding (as he feels the poison work) a short apostrophe to the apothecary, the effect
of

of whose drugs he can doubt no longer ; and turning his thoughts back again to the object most beloved, he dies (like Othello) on a kiss.

The other hemistich (not disposed of) may yet be introduced ; how naturally, must be left to the reader to determine. The quarto of 1609, exhibits the passage thus :

“ —Ah, dear Juliet !

“ Why art thou yet so fair ? I will believe ;

“ Shall I believe ? that unsubstantial death is
amorous,

“ And that the lean,” &c.

If such an idea could have any foundation in nature, or be allowed in poetry, and Romeo, in consequence of having raised it to his imagination, was jealous of death, it would follow, that in his first frenzy, he might address himself to his mistress, and take her in his arms for the greater security. That being granted, with a slight transposition (one verse already exceeding the measure by two feet) the passage might be read thus :

“ —Ah, dear Juliet !

“ Why art thou yet so fair ? *shall* I believe—

“ I *will* believe (*come lie thou in my arms*)

“ That unsubstantial death is amorous,

“ And that the lean,” &c.

The object of dispute may perhaps be such as hardly to deserve this toil of transposition ; but one critick has just as good a right to attempt the insertion of what he thinks he understands, as another has

to omit a passage, because he can make no use of it at all. The whole of the conjecture is offered with the least degree of confidence, and from no other motive than a desire of preserving every line of Shakspeare, when any reason, tolerably plausible, can be given in its favour.

Mr. Theobald has not dealt very fairly in his account of this speech, as the absurdity is apparently owing to the repetition of some of the lines by a blunder of the Printer, who had thereby made Romeo confess the effects of the poison before he had tasted it.

On second thoughts, it is not improbable that Shakspeare had written—*I will believe*, and afterwards corrected it to—*Shall I believe*, without erasing the former: by which means it has happened that the Printer has given us both. Thus, in what follows—*Come, lie thou in my arms, &c.* might have been the poet's first sketch of the conclusion of Romeo's speech, which he forbore to obliterate, when he substituted—*here, here will I remain, &c.* This seems indeed to be evident from the edition of 1599, and the other old editions after that, in all which—*Depart again*, as the catchword from which his amendment was to begin, is repeated. Let some future editor decide. STEEVENS.

231. —*my everlasting rest;*] See a note on act iv. line 271.

So, in the *Spanish Gipsie*, by Middleton and Rowley, 1653 :

“ ———could

“——could I *set up my rest*
 “ That he were lost, or taken prisoner,
 “ I could hold truce with sorrow.”

To *set up one's rest* is to be determined to any certain purpose, to rest in perfect confidence and resolution, to make up one's mind.

Again, in the same play:

“ *Set up thy rest*; her marriest thou, or none.”

STEEVENS.

233. ————— *Eyes, look your last!*

*Arms, take your last embrace! and lips, O you,
 The doors of breath, seal with a righteous kiss
 A dateless bargain to engrossing death!]* So,

in Daniel's *Complaint of Rosamond*, 1594:

“ Pitiful mouth, said he, that living gavest
 “ The sweetest comfort that my soul could wish,
 “ O, be it lawful now, that dead, thou havest
 “ The sorrowing farewell of a dying kiss!
 “ And you, fair eyes, containers of my bliss,
 “ Motives of love, born to be matched never,
 “ Entomb'd in your sweet circles, sleep for ever!”

I think there can be little doubt, from the foregoing lines and the other passages already quoted from this poem, that our author had read it recently before he wrote the last act of the present tragedy.

MALONE.

236. *A dateless bargain to engrossing death!]* *Engrossing* seems to be used here in its clerical sense.

MALONE.

237.

237. *Come, bitter conduct—*] Marston also in his satires, 1599, uses *conduct* for *conductor* :

“Be thou my *conduct* and my genius.”

So, in a former scene in this play :

“And fire-ey’d fury be my *conduct* now.”

MALONE.

243. *—how oft to-night*

Have my old feet stumbled at graves?—]

This accident was reckoned ominous. So, in *King Henry VI. Part III.*

“For many men that *stumble* at the threshold,

“Are well foretold, that danger lurks within.”

Again, in *King Richard III.* Hastings going to execution, says :

“Three times to-day my foot-cloth horse did
stumble.”

STEEVENS.

249. *It burneth in the Capulets’ monument.*] Both the folio and the quarto read,

It burneth in the Capels’ monument. MALONE.

264. *I dreamt my master and another fought,*] This is one of the touches of nature that would have escaped the hand of any painter less attentive to it than Shakspeare. What happens to a person while he is under the manifest influence of fear, will seem to him, when he is recovered from it, like a dream. Homer, Book VIII. represents Rhesus dying fast asleep, and as it were beholding his enemy in a dream plunging a sword into his bosom. Eustathius and Dacier both applaud this image as very natural ; for a man in such a condition, says Pope, awakes no further than to see
confusedly

confusedly what environs him, and to think it not a reality, but a vision. STEEVENS.

279. —*and unnatural sleep;*] Shakspeare alludes to the sleep of Juliet, which was *unnatural*, being brought on by drugs. STEEVENS.

296. *Snatching Romeo's dagger.*] So, in Painter's translation of *Pierre Boisteou*, Tom. II. p. 244.—“Drawing out the dagger which Romeo ware by his side, she pricked herself with many blowes against the heart.” STEEVENS.

297. —*there rust, and let me die.*] This is the reading of the quarto 1599. That of 1597 gives the passage thus:

I, noise? then must I be resolute.

Oh, happy dagger! thou shalt end my fear.

Rest in my bosom, thus I come to thee.

The alteration was probably made by the poet, when he introduced the words,

This is thy *sheath*.

STEEVENS.

305. *Raise up the Montagues,—some others search:—*] Here seems to be a rhyme intended, which may be easily restored:

Raise up the Montagues. Some others, *go*.

We see the ground whereon these woes do lie,

But the true ground of all *this* piteous *woe*

We cannot without circumstance descry.

JOHNSON.

It was often thought sufficient, in the time of Shakspeare, for the second and fourth lines in a stanza to rhyme with each other. STEEVENS.

330. —*lo! his house, &c.*] The modern editors (contrary to the authority of all the ancient copies, and without attention to the disagreeable assonance of *sheath* and *sheathed*, which was first introduced by Mr. Pope) read,

This dagger hath mista'en; for, lo! *the sheath*
Lies empty on the back of Montague,

The point mis-sheathed in my daughter's bosom.

The quarto, 1597, erroneously,

—this dagger hath mistook,

For (loe) the backe is empty of yong Montague,

And it's sheathed in our daughter's breast.

The quarto, 1599, affords the true reading:

This dagger hath mistane, for, loe! his house

Is emptie on the back of Mountague,

And *it* mis-sheathed in my daughter's bosome.

If we do not read *it* instead of *is*, Capulet will be made to say—*The scabbard is at once empty on the back of Montague, and sheathed in Juliet's bosom.* The construction, even with this emendation, will be irregular.

The quartos 1609, 1637, and the folio 1623, offer the same reading, except that they concur in giving *is* instead of *it*.

It appears that the *dagger* was anciently worn *behind the back*. So, in *The longer thou livest the more Fool thou art*, 1570:

“Thou must weare thy sword by thy side,

“And thy *dagger* handsumly *at thy backe*.”

Again, in *Humor's Ordinarie*, &c. an ancient collection of satires, no date:

“ See you the huge bum *dagger at his backe?*”

STEEVENS.

The passage, as it stands in the quarto of 1609, and in the first folio, if regulated thus, is perfectly grammatical:

This dagger hath mista'en (for lo! his house
Lies empty on the back of Montague)

And is mis-sheathed in my daughter's bosom.

MALONE.

335. —*for thou art early up, &c.*] This speech (as appears from the following passage in *The Second Part of the Downfall of Robert Earl of Huntington*, 1601) has something proverbial in it:

“ In you i'faith the proverb's verified,

“ *You are early up, and yet are ne'er the near.*”

STEEVENS.

337. *Alas, my liege, my wife is dead to-night;*] After this line the quarto, 1597, adds,

And young Benvolio is deceased too.

But this I suppose the poet rejected on his revision of the play, as unnecessary slaughter. STEEVENS.

341. *O, thou untaught! &c.*] So, in *The Tragedy of Darius*, 1603:

“ Ah me! malicious fates have done me wrong:

“ Who came first to the world, should first depart.

“ It not becomes the old t'o'er-live the young;

“ This dealing is prepostrous and o'er-thwart.”

STEEVENS.

422. *Have lost a brace of kinsmen :—*] *i. e.* Mercutio and Benvolio. The line, therefore,

And young Benvolio is deceased too—
which follows in quarto 1597,

Alas, my liege, my wife is dead to-night;
should be restored to the text. REMARKS.

433. *A glooming peace, &c.*] The modern editions read—*gloomy*; but *glooming*, which is the old reading, may be the true one. So, in the *Spanish Tragedy*, 1605 :

“Through dreadful shades of ever-*glooming*
night.”

To *gloom* is an ancient verb used by Spenser; and I meet with it likewise in the play of *Tom Tyler and his Wife*, 1661 :

“If either he gaspeth or *gloometh*.” STEEVENS.

436. *Some shall be pardon'd, and some punished :]*
This seems to be not a resolution in the *prince*, but a reflection on the various dispensations of Providence; for who was there that could justly be punished by any human law? EDWARDS'S MSS.

This line has reference to the novel from which the fable is taken. Here we read that Juliet's female attendant was banished for concealing the marriage; Romeo's servant set at liberty because he had only acted in obedience to his master's orders; the apothecary taken, tortured, condemned, and hanged; while Friar Lawrence was permitted to retire to a hermitage in the neighbourhood of Verona, where he ended his life in penitence and peace. STEEVENS.

438. — *Juliet and her Romeo.*] Shakspeare has not effected the alteration of this play by introducing any new incidents, but merely by adding to the length of the scenes.

The piece appears to have been always a very popular one. Marston, in his satires, 1598, says:

“Luscus, what’s play’d to-day?—faith, now I know

“I set thy lips abroach, from whence doth flow

“Nought but pure Juliet and Romeo.”

STEEVENS.

THE END.



ANNOTATIONS

BY

SAM. JOHNSON & GEO. STEEVENS,

AND

THE VARIOUS COMMENTATORS,

UPON

TWO GENTLEMEN of VERONA,

WRITTEN BY

WILL. SHAKSPERE.

———*SIC ITUR AD ASTRA.*

VIRG.

LONDON:

Printed for, and under the Direction of,

JOHN BELL, British-Library, STRAND,

Bookseller to His Royal Highness the PRINCE of WALES.

M DCC LXXXVII.

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ANNOTATIONS

U P O N

TWO GENTLEMEN of VERONA.

ACT I.

Line 2. **H**OME-KEEPING youth have ever homely
wits:] Milton has the same play on words:

“It is for homely features to keep home,

“They had their name thence.” STEEVENS.

8. ———*shapeless idleness.*] The expression is fine,
as implying that *idleness* prevents the giving any form
or character to the manners. WARBURTON.

27. ———*nay, give me not the boots.*] A prover-
bial expression, though now disused, signifying, don’t
make a laughing-stock of me; don’t play with me.

A ij

The

The French have a phrase, *Bailler foin en corne*; which Cotgrave thus interprets, *To give one the boots*; to sell him a bargain. THEOBALD.

Perhaps this expression took its origin from a sport the country people in Warwickshire use at their harvest-home, where one sits as judge to try misdemeanors committed in harvest, and the punishment for the men is to be laid on a bench, and slapped on the breech with a pair of *boots*. This they call *giving them the boots*. I meet with the same expression in the old comedy called *Mother Bombie*, by Lilly:

“What, do you *give me the boots*?” STEEVENS.

35. *However, but a folly—*] This love will end in a *foolish action*, to produce which you are long to spend your *wit*, or it will end in the loss of your *wit*, which will be overpowered by the folly of love. JOHNSON.

58. *At Milan,—*] The first copy has *To*. The emendation, which perhaps is not necessary, was made in the second folio. *To Milan* may have been intended as an imperfect sentence. I am now bound for Milan. MALONE.

71. This whole scene, like many others in these plays (some of which I believe were written by Shakspeare, and others interpolated by the players) is composed of the lowest and most trifling conceits, to be accounted for only from the gross taste of the age he lived in; *Populo ut placerent*. I wish I had authority to leave them out; but I have done all I could, set a mark of reprobation upon them throughout this edition. POPE.

That

That this, like many other scenes, is mean and vulgar, will be universally allowed; but that it was interpolated by the players, seems advanced without any proof, only to give a greater licence to criticism.

JOHNSON.

96. *I, a lost mutton, gave your letter to her, a lac'd mutton:—*] Speed calls himself a *lost mutton*, because he had lost his master, and because Protheus had been proving him a *sheep*. But why does he call the lady a *lac'd mutton*? Wenches are to this day called *mutton-mongers*; and consequently the object of their passion must, by the metaphor, be the *mutton*. And Cotgrave, in his English-French Dictionary, explains *lac'd mutton*, *Une garse, putain, fille de joye*. And Mr. Motteux has rendered this passage of Rabelais, in the prologue of his fourth book, *Cailles coiphées mignonnement chantans*, in this manner; *Coated quails and lac'd mutton waggishly singing*. So that *lac'd mutton* has been a sort of standard phrase for *girls of pleasure*. THEOBALD.

Nash, in his *Have with you to Saffron-Walden*, 1595, speaking of Gabriel Harvey's incontinence, says, "*he would not stick to extoll rotten lac'd mutton.*" So, in the comedy of *The Shoemaker's Holiday, or the Gentle Craft*, 1610:

"Why here's good *lac'd mutton*, as I promis'd you."

Again, in Whetstone's *Promos and Cassandra*, 1578:

"And I smelt he lov'd *lac'd mutton* well."

Again,

Again, Heywood, in his *Love's Mistress*, 1636, speaking of Cupid, says, "He is the hero of hie-hoes, admiral of ay-me's, and monsieur of *mutton lac'd*."

STEEVENS.

103. *Nay, in that you are astray;—*] For the reason Protheus gives, Dr. Thirlby advises that we should read, *a stray*, i. e. a stray sheep; which continues Protheus's banter upon Speed. THEOBALD.

From the word *astray* here, and *lost mutton* above, it is obvious that the double reference was to the first sentence of the General Confession in the Prayer-Book. HENLEY.

110. *———did she nod?*] These words have been supplied by some of the editors, to introduce what follows. STEEVENS.

112. *Noddy was a game at cards.* So, in *The Inner Temple Mask*, by Middleton, 1619: "I leave them wholly (says Christmas) to my eldest son *Noddy*, whom, during his minority, I commit to the custody of a pair of knaves and *one-and-thirty*." Again, in Quarles's *Virgin Widow*, 1656: "Let her forbear chess and *noddy*, as games too serious." STEEVENS.

This play upon syllables, as Mr. Reed observes, is hardly worth explaining. The speakers intend to fix the name of *noddy*, that is, *fool*, on each other. So, in the *Second Part of Pasquill's Mad Cappe*, 1600, sig. E.

"If such a *Noddy* be not thought a *fool*."

Again, E. 1.

"If such an asse be *noddied* for the nonce."

EDITOR.

139. ———*I fear, she'll prove as hard to you in telling her mind.*] The authentick copy reads—*your mind*—which the editor of the second folio not understanding, altered to—*her mind*. There is clearly no need of change. The meaning is—*She being so hard to me, who was the bearer of your mind, I fear, she will prove no less so to you, when you address her in person.* The opposition is between *brought* and *telling*. MALONE.

144. ———*you have testern'd me;—*—] You have gratified me with a *tester*, *testern*, or *testen*, that is, with a sixpence. JOHNSON.

The old reading is *cester'n'd*. This typographical error was corrected in the second folio. MALONE.

149. *Which cannot perish, &c.*] Alluding to the proverb, “He that is born to be hanged will never be drowned.” * * *

164. ———*he never should be mine.*] Perhaps the insignificancy of Sir Eglamour's character is burlesqued in the following passage in Decker's *Satiromastix*:

“Adieu, Sir Eglamour; adieu lute-string, curtain-rod, goose-quill,” &c. *Sir Eglamour of Artoys* is the hero of an ancient metrical romance, imprinted at London, in Foster-Lane, at the sygne of the Harteshorne, by John Walley, bl. let. no date.

STEEVENS.

172. *Should censure thus, &c.*] To *censure* means, in this place, to pass sentence. So, in Hinde's *Eliosto Libidinoso*, 1606, “Eliosto and Lleodoro were astonished

nished at such a hard *censure*, and went to Limbo most willingly.” STEEVENS.

194. ———a goodly broker!] A *broker* was used for a match maker, sometimes for a procuress.

JOHNSON.

So, in Daniel's *Complaint of Rosamond*, 1599 :

“ And flie (oh flie) these bed-*brokers* unclean,

“ The monsters of our sex,” &c. STEEVENS.

209. ———say No, to that, &c.] A paraphrase on the old proverb, “ Maids say *nay*, and take it.”

STEEVENS.

224. ———stomach on your meat,] *Stomach* was used for *passion* or *obstinacy*. JOHNSON.

240. ———Light o' love.] This tune is given in a note on *Much Ado about Nothing*, act iii. sc. 4.

STEEVENS.

253. ———too harsh a descant :] *Descant* is a term in musick. See Sir John Hawkins's note on the first speech in *King Richard III*. STEEVENS.

254. ———but a mean, &c.] The *mean* is the *tenor* in musick.

So, in the interlude of *Mary Magdalen's Repentance*, 1569 :

“ Utilitie can sing the base full cleane,

“ And noble honour shall sing the *meane*.”

STEEVENS.

256. *Indeed, I bid the base for Protheus.*] The speaker here turns the allusion (which her mistress employed) from the *base in musick* to a country exercise,

cise, *Bid the base*: in which some pursue, and others are made prisoners. So that Lucetta would intend, by this, to say, Indeed I take pains to make you a captive to Protheus's passion.—Shakspeare uses the same allusion in his *Venus and Adonis*:

“To *bid* the winds a *base* he now prepares.”

And in his *Cymbeline* he mentions the game:

“——Lads more like

“To run the country *base*.” WARBURTON.

276. ——*written down*:] To *write down* is still a provincial expression for *to write*. The editor of this edition should have changed the *colon* after *down* to a note of *interrogation*. HENLEY.

295. *I see you have a month's mind to them.*] A *month's mind* was an *anniversary* in times of Popery; or, as Mr. Ray calls it, a less solemnity directed by the will of the deceased. There was also a *year's mind*, and a *week's mind*. See *Proverbial Phrases*.

This appears from the interrogatories and observations against the clergy, in the year 1552. Inter. 7. “Whether there are any *months' minds*, and *anniversaries*?” Strype's *Memorials of the Reformation*, Vol. II. p. 354.

“Was the *month's mind* of Sir Will. Laxton, who died the last month (July 1556), his hearse burning with wax, and the morrow mass celebrated, and a sermon preached,” &c. Strype's *Mem.* Vol. III. p. 305. GREY.

A *month's mind*, in the ritual sense, signifies not desire or inclination, but remonstrance; yet I suppose

pose this is the true original of the expression.

JOHNSON.

In Hampshire, and other western counties, for “I can’t *remember* it,” they say, “I can’t *mind* it.”

BLACKSTONE.

Puttenham, in his *Art of Poetry*, 1589, chap. 24, speaking of *Poetical Lamentations*, says, they were chiefly used “at the burials of the dead, also at *month’s minds*, and longer times :” and in the churchwarden’s accompts of St. Helen’s in Abington, Berkshire, 1558, these *month’s minds*, and the expences attending them, are frequently mentioned. Instead of *month’s minds*, they are sometimes called *month’s monuments*, and in the Injunctions of K. Edward VI. *memories*, Injunct. 21. By *memories*, says Fuller, we understand the *Obsequia for the dead*, which some say succeeded in the place of the heathen *Parentalia*.

If this line was designed for a verse, we should read—*monthes mind*. So, in the *Midsummer Night’s Dream* :

“Swifter than the moon’s sphere.”

Both these are the Saxon genitive case. STEEVENS.

299. — *what sad talk*—] *Sad* is the same as *grave* or *serious*. JOHNSON.

So, in the *Wise Woman of Hogsden*, 1638 :

“Marry, sir knight, I saw them in *sad talk*,

“But to say they were directly whispering,” &c.

Again, in Whetstone’s *Promos and Cassandra*, 1578 :

“The king feigneth to talk *sadly* with some of his counsel.”

STEEVENS.

308. *Some, to discover islands far away ;]* In Shakspeare's time, voyages for the discovery of the islands of America were much in vogue. And we find, in the journals of the travellers of that time, that the sons of noblemen, and of others of the best families in England, went very frequently on these adventures. Such as the Fortescues, Collitons, Thornhills, Farmers, Pickerings, Littletons, Willoughbys, Chesters, Hawleys, Bromleys, and others. To this prevailing fashion our poet frequently alludes, and not without high commendations of it. WARBURTON.

314. — *great impeachment to his age,]* *Impeachment is hindrance.*

“ — but could be glad

“ Without *impeachment* to march on to Calais.”

STEEVENS.

326. *Attends the emperor in his royal court.]* Shakspeare has been guilty of no mistake in placing the emperor's court at Milan in this play. Several of the first German emperors held their courts there occasionally, it being, at that time, their immediate property, and the chief town of their Italian dominions. Some of them were crowned kings of Italy at Milan, before they received the imperial crown at Rome. Nor has the poet fallen into any contradiction by giving a duke to Milan at the same time that the emperor held his court there. The first dukes of that, and all the other great cities in Italy, were not sovereign princes, as they afterwards became ; but were merely governors, or viceroys, under the emperors, and

B ij

removeable

removeable at their pleasure. Such was the *Duke of Milan* mentioned in this play. STEEVENS.

343. ———*in good time*———] *In good time* was the old expression when something happened which suited the thing in hand, as the French say, *à-propos*.

JOHNSON.

So, in *King Richard III*.

“And, *in good time*, here comes the sweating lord.” STEEVENS.

368. ———*exhibition*———] *i. e.* allowance.

So, in *Othello*:

“Due reference of place and *exhibition*.”

STEEVENS.

383. *Oh, how this spring of love* resembleth.] It was not always the custom among our early writers, to make the first and third lines rhyme to each other; and when a word was not long enough to complete the measure, they occasionally extended it. Thus Spenser, in his *Faery Queen*, B. III, c. 12.

“Formerly grounded, and fast *setteled*.”

Again, B. II. c. 12.

“The while sweet Zephyrus loud *whisteled*

“His treble, a strange kind of harmony;

“Which Guyon’s senses softly *tickeled*,” &c.

From this practice, I suppose, our author wrote *resembeleth*, which, though it affords no jingle, completes the verse. Many poems have been written in this measure where the second and fourth lines only rhyme.

STEEVENS.

ACT II.

Line 2. VAL. Not mine; my gloves are on.

Speed. *Why then, this may be your's; for this is but one.*] It appears from this passage, that the word *one* was anciently pronounced as if it were written *on*. Hence, probably, the mistake in a passage in *K. John*, where we meet in the old copy, “—sound *on* unto the drowsy,” &c. instead of “—sound *one*,” &c.

The quibble here is lost by the change of pronunciation; a loss, however, which may be very patiently endured. MALONE.

24. —takes diet;—] To *take diet* was the phrase for being under a regimen for a disease mentioned in *Timon*:

“—bring down the rose-cheek'd youth

“To the tub-fast and *the diet*.” STEEVENS.

25. —Hallowmas.—] This is about the feast of All Saints, when winter begins, and the life of a vagrant becomes less comfortable. JOHNSON.

Is it worth remarking that on *All-Saints-Day* the poor people in *Staffordshire*, and perhaps in other country places, go from parish to parish *a souling*, as they call it; *i. e.* begging and *puling* (or singing small, as Bailey's Dict. explains *puling*) for *soul cakes*, or any good thing to make them merry? This custom is mentioned by *Peck*, and seems a remnant of Popish

superstition to pray for departed souls, particularly those of friends. The *souler's* song in *Staffordshire*, is different from that which Mr. *Peck* mentions, and is by no means worthy publication. TOLLET.

37. ———none else would:————] None else would be so simple. JOHNSON.

93. *Oh excellent motion! &c.*] *Motion*, in Shakspeare's time, signified *puppet*. In Ben Jonson's *Bartholomew-Fair* it is frequently used in that sense, or rather perhaps to signify a *puppet-show*; the master whereof may properly be said to be an interpreter, as being the explainer of the inarticulate language of the actors. The speech of the servant is an allusion to that practice, and he means to say, that *Silvia* is a *puppet*, and that *Valentine* is to interpret *to*, or rather *for* her. Sir J. HAWKINS.

So, in *The City Match*, 1630, by Jasper Maine:

“ —————his mother came,

“ Who follows strange sights out of town, and went

“ To Brentford for a *motion*.” ———

Again, in *The Pilgrim*:

“ ———Nothing but a *motion*?

“ A *puppet* pilgrim?” ——— STEEVENS.

100. *Sir Valentine and servant*, ———] Here *Silvia* calls her lover *servant*, and again below her *gentle servant*. This was the language of ladies to their lovers at the time when Shakspeare wrote.

Sir J. HAWKINS.

So, in Marston's *What You Will*, 1607:

“ Sweet

“ Sweet sister, let’s sit in judgment a little ;
faith upon my *servant* Monsieur Laverdure.

Mel. Troth, well for a *servant*, but for a husband !”

Again, in Ben Jonson’s *Every Man out of his Humour* :

“ Every man was not born with my *servant* Brisk’s
features.” STEEVENS.

108. ———’tis very clerkly done.] *i. e.* like a scholar. So, in the *Merry Wives of Windsor* :

“ Thou art *clerkly*, Sir John, *clerkly*.”

STEEVENS.

109. ———it came hardly off;] That is, was not
written with facility. * * *

143. ———reasoning with yourself?] That is, *discoursing*, *talking*. An Italianism. JOHNSON.

161. ———and there is an end.] *i. e.* there is the
conclusion of the matter. So, in *Macbeth* :

“ ———a time has been

“ That when the brains were out, the man would
die,

“ And there an end.”——

STEEVENS.

169. All this I speak in print ;——] In print means
with exactness.

So, in the comedy of *All Fools*, 1605 :

“ ———not a hair

“ About his bulk, but it stands in print.”

STEEVENS.

219. ———I am the dog:—&c.] A similar thought
occurs in a play printed earlier than the present. See
A Christian turn’d Turk, 1612 :

“ ———you

“ ———you shall stand for the lady, you for her *dog*, and I the page ; you and the dog looking one upon another ; the page presents himself.”

STEEVENS.

220. ———I *am the dog*, &c.] This passage is much confused, and of confusion the present reading makes no end. Sir T. Hanmer reads, *I am the dog, no, the dog, himself is and I am me, the dog is the dog, and I am myself*. This certainly is more reasonable, but I know not how much reason the author intended to bestow on Launce's soliloquy. JOHNSON.

225. ———*like a wood woman!*——] The first folios agree in *would-woman*: for which, because it was a mystery to Mr. Pope, he has unmeaningly substituted *ould woman*. But it must be writ, or at least understood, *wood woman*, *i. e.* crazy, frantick with grief; or distracted, from any other cause. The word is very frequently used in Chaucer; and sometimes writ *wood*, sometimes *wode*. THEOBALD.

Print thus :

Now come I to my mother (oh, that she could speak now!) like a wood woman :

Perhaps the humour would be heightened by reading: (oh, that *the shoe* could *speak* now!)

BLACKSTONE.

Oh that she could speak now like a wood woman!] I am not certain that I understand this passage. *Wood*, or crazy women, were anciently supposed to be able to tell fortunes. *Launce* may therefore mean, that as
her

her gestures are those of frantick persons, so he wishes she was possessed of their other powers, and could predict his fate. Or should we point the line as interrupted?

Oh that she could speak now!—like a wood woman! meaning, I wish she could speak—but she behaves as if she were out of her senses!

STEEVENS.

Mr. Pope's emendation I believe to be the true one. It is less violent than Theobald's, and less embarrassing.—Launce had before substituted a *shoe* for his mother; the meaning of his wish therefore is: "O that *she* (that is, the shoe which represents her), could speak, like an *old* woman!" In the north, *she* is pronounced like *shoe*, and to this there seems to have been an allusion.

HENLEY.

235. —*if the ty'd were lost, &c.*] This quibble, wretched as it is, might have been borrowed by Shakspeare from Lilly's *Endymion*, 1591:

"You know it is said, the *tide* tarrieth for no man.—

"True.

"A monstrous lye: for I was *ty'd* two hours, and tarried for one to unlose me."

The same occurs in Chapman's *Andromeda Liberata*, 1614:

"And now came roaring to the *tied* the *tide*."

STEEVENS.

248. *Lose the tide*,——] Thus the old copy. The modern editors read—the *flood*.

STEEVENS.

249.

249. ———*and the tide?*] I should suppose these three words to be repeated through some error of the Printer. STEEVENS.

275. ———*how quote you my folly?*] To quote is to observe.

So, in *Hamlet* :

“ I am sorry that with better heed and judgment

“ I had not *quoted* him.” STEEVENS.

315. ———*not without desert*—] And not dignified with so much reputation without proportionate merit.

JOHNSON.

344. ———*cite*——] *i. e.* incite. MALONE.

375. *No; that you are worthless.*] I have inserted the particle *no*, to fill up the measure. JOHNSON.

I believe the particle which Dr. Johnson has inserted to supply the metre of this line, is unnecessary, *worthless* having been probably used, like many other words of the same kind, as a trisyllable. Thus *tickling*, *changeling*, *humbled*, *juggling*, and many more.

MALONE.

403. ———*no woe to his correction,*] No misery that *can be compared to* the punishment inflicted by love. Herbert called for the prayers of the liturgy a little before his death, saying, *None to them, None to them.*

JOHNSON.

The same idiom occurs in an old ballad quoted in *Cupid's Whirligig*, 1616 :

“ There is no comfort in the world

“ *To women that are kind.*” MALONE.

418. ———a *principality*,] The first or *principal* of women. So the old writers use *state*. “*She is a lady, a great state.*” Latymer. “*This look is called in states warlike, in others otherwise.*” Sir T. More.

JOHNSON.

There is a similar sense of this word in St. Paul’s Epistle to the Romans, viii. 38, “nor angels nor *principalities*.”

STEEVENS.

429. ———*summer-smelling flower*,] I once thought that the poet had written *summer-swelling*; but the epithet which stands in the text I have since met with in the translation of Lucan, by Sir Arthur Gorges, 1624, B. VIII. p. 354.

“——no Roman chieftaine should

“Come near to Nyles Pelusian mould,

“But shun that *summer-swelling* shore.”

The original is, “*ripasque æstate tumentes*,” l. 829. May likewise renders it *summer-smelled* banks. The *summer-swelling* flower is the flower which swells in summer, till it expands itself into bloom.

STEEVENS.

434. *She is alone.*] She stands by herself. There is none to be compared to her.

JOHNSON.

460. *Even as one heat another heat expels,*

Or as one nail by strength drives out another,

So the remembrance of my former love

Is by a newer object quite forgotten.] Our

author seems here to have remembered *The Tragical History of Romeus and Juliet*, 1562:

“And

“ And as out of a planke *tayle a nayle a nayle doth drive,*

“ *So novel love out of the minde the auncient love doth rive.*”

So also in *Coriolanus*:

“ One fire drives out one fire ; *one nail one nail.*”

MALONE.

469. ——— *a waxen image 'gainst a fire,*] Alluding to the figures made by witches, as representatives of those whom they designed to torment or destroy.

STEEVENS.

King James ascribes these images to the devil in his treatise of *Daemonologie*: “ to some others at these times he teacheth how to make pictures of waxe, or claye, that by the roasting thereof the persons that they bear the name of, may be continually melted, and dried away by continual sicknesse.” See Servius on the 8th Eclogue of Virgil, Theocritus Idyl. ii. 22. *Hudibras*, P. II. l. ii. v. 331. S. W.

475. ——— *with more advice,*] *With more advice*, is on further knowledge, on better consideration. So, in *Titus Andronicus*:

“ The Greeks, *upon advice*, did bury Ajax.”

The word, as Mr. Malone observes, is still current among mercantile people, whose constant language is, “ we are *advised* by letters from abroad,” meaning *informed*. So in bills of exchange the conclusion always is—“ Without further *advice*.” So, in this very play:

“ This

“ This pride of hers, upon *advice*,” &c.
Again, in *Measure for Measure*:

“ Yet did repent me *after more advice*.”

STEEVENS.

477. ‘*Tis but her picture*——] Protheus, as yet, had seen only her outward form, without having known her long enough to have any acquaintance with her mind.

So, in *Cymbeline*:

“ All of her, that is, *out of door*, most rich!

“ If she be furnish’d with a mind so rare,” &c.

Again, in *The Winter’s Tale*, act ii. sc. 1.

“ Praise her but for this her *without-door* form.”

STEEVENS.

478. *And that hath dazzled so my reason’s light;*] So, a word as hurtful to the sense, as unnecessary to the metre, was introduced by the editor of the second folio, who did not perceive that *dazzled* was used as a trisyllable. The authentick copy should certainly be adhered to; and a semicolon placed after *light*. The plain meaning is, *Her mere outside hath dazzled me;—when I am acquainted with the perfections of her mind, I shall be struck blind.*

MALONE.

484. It is *Padua* in the former editions. See the note on act iii.

POPE.

509. *My staff understands me.*] This equivocation, miserable as it is, has been admitted by Milton in his great poem, B. VI.

“ ——The terms we sent were terms of weight,

“ Such as, we may perceive, amaz’d them all,

C

“ And

“ And stagger’d many; who receives them right,
 “ Had need from head to foot well *understand*;
 “ Not *understood*, this gift they have besides,
 “ To shew us when our foes stand not upright.”

JOHNSON.

The same quibble occurs likewise in the second part of the *Three Merry Coblers*, an ancient ballad :

“ Our work doth th’ owners *understand*,
 “ Thus still we are on the mending hand.”

STEEVENS.

535. — *so* ; —] Added in the second folio.

MALONE.

539. — *the ale-house* —] The old copy reads only the *ale* ; and *Ales* were merry meetings instituted in country places. Thus Ben Jonson :

“ And all the neighbourhood, from old records
 “ Of antique proverbs drawn from Whitson lords,
 “ And their authorities at wakes and *ales*,
 “ With country precedents and old wives tales,
 “ We bring you now.”

STEEVENS.

542. It is to be observed, that, in the first folio edition, the only edition of authority, there are no directions concerning the scenes ; they have been added by the later editors, and may therefore be changed by any reader that can give more consistency or regularity to the drama by such alterations. I make this remark in this place, because I know not whether the following soliloquy of Protheus is so proper in the street.

JOHNSON.

548.

548. *O sweet-suggesting love,—*] To suggest is to tempt, in our author's language. So again :

“Knowing that tender youth is soon suggested.”
The sense is, *O tempting love, if thou hast influenced me to sin, teach me to excuse it.* Dr. Warburton reads, *if I have sinn'd*; but, I think, not only without necessity, but with less elegance. JOHNSON.

576. *Myself—*] Who am his competitor or rival, being admitted to his counsel. JOHNSON.

Competitor is confederate, assistant, partner.

So, in *Antony and Cleopatra* :

“It is not Cæsar's natural vice, to hate

“One great competitor.”

And he is speaking of Lepidus, one of the triumvirate. STEEVENS.

578. —pretended flight;] *Pretended flight is proposed or intended flight.* So, in *Macbeth* :

“—What good could they pretend?”

STEEVENS.

Mr. Reed cites also from De Borde's *introduction of Knowledge*, 1542, sign. H 3, “*I pretend to return and come round about thorow other regyons on Europ.*”

EDITOR.

584. I suspect that the author concluded the act with this couplet, and that the next scene should begin in the third act; but the change, as it will add nothing to the probability of the action, is of no great importance. JOHNSON.

637. —with a cod-piece, &c.] Whoever wishes to be acquainted with this particular, relative to dress,

may consult Bulwer's *Artificial Changeling*, in which such matters are very amply discussed. Ocular instruction may be had from the armour shewn as John of Gaunt's, in the Tower of London. The same fashion appears to have been no less offensive in France. See Montaigne, Chap. XXII. The custom of sticking pins in this ostentatious piece of indecency, was continued by the illiberal warders of the Tower, till forbidden by authority. STEEVENS.

638. Out, out, *Lucetta!* &c.] Dr. Percy observes, that this interjection is still used in the North. It seems to have the same meaning as *apage*, Lat.

STEEVENS.

So, in *Every Man out of his Humour*, act ii. sc. 6.

“Out, out, unworthy to speak where he breatheth.” REED.

669. —my longing journey.] Dr. Grey observes, that *longing* is a participle active, with a passive signification; for *longed*, wished or desired. STEEVENS.

ACT III.

Line 28. —*FEALOUS* aim—] *Aim* is guess, in this instance, as in the following. So, in *Romeo and Juliet*:

“I aim'd so near, when I suppos'd you lov'd.”

STEEVENS.

45. ———be not aim'd at;] Be not *guessed*.

JOHNSON.

47. ———of this pretence.] Of this *claim* made to your daughter.

JOHNSON.

Pretence is *design*. So, in *King Lear*: “——to feel my affection to your honour, and no other *pretence* of danger.”

Again, in the same play: “——*pretence* and purpose of unkindness.”

STEEVENS.

81. ———*sir*, in Milan, here,] It ought to be thus, instead of—in *Verona*, *here*—for the scene apparently is in Milan, as is clear from several passages in the first act, and in the beginning of the first scene of the fourth act. A like mistake had crept into the fifth scene of act ii. where Speed bids his fellow-servant Launce welcome to Padua.

POPE.

86. ———*the fashion of the time*—] The modes of courtship, the acts by which men recommended themselves to ladies.

JOHNSON.

89. *Win her with gifts, &c.*] An earlier writer than Shakspeare, speaking of women, has the same unfavourable (and, I hope, unfounded) sentiment:

“ ’Tis wisdom to give much; a gift prevails,

“ When deep persuasive oratory fails.”

Marlowe's *Hero and Leander*.

MALONE.

113. *What lets,——*] *i. e.* what *hinders*.

So, in *Hamlet*, act i. sc. 4.

“ By heaven I'll make a ghost of him that *lets* me.”

STEEVENS.

149. —for *they are sent by me,*] *For* is the same as *for that, since.* JOHNSON.

150. —would—] *Should*, first folio.

MALONE.

153. —*Merops' son*),] Thou art Phaëton in thy rashness, but without his pretensions; thou art not the son of a divinity, but a *terræ filius*, a low-born wretch; Merops is thy true father, with whom Phaëton was falsely reproached. JOHNSON.

This scrap of mythology Shakspeare might have found in the spurious play of *King John*, 1591, 1611, and 1622 :

“ —as sometime *Phaëton*

“ Mistrusting silly *Merops* for his sire.”

STEEVENS.

177. *And feed upon the shadow of perfection.]*

“ *Animum pictura pascit inani.*” *Virg.*

HENLEY.

185. *I fly not death, to fly his deadly doom:] To fly his doom*, used for *by flying*, or *in flying*, is a Gallicism. The sense is, By avoiding the execution of his sentence, I shall not escape death. If I stay here, I suffer myself to be destroyed; if I go away, I destroy myself. JOHNSON.

250. *Even in the milk-white bosom of thy love.]* So, in *Hamlet*:

“ *These to her excellent white bosom,*” &c.

Trifling as the remark may appear, before the meaning of this *address of letters to the bosom of a mistress* can be understood, it should be known that women

women anciently had a pocket in the fore-part of their stays, in which they not only carried love-letters and love-tokens, but even their money, and materials for needle-work. In many parts of England the rustick damsels still observe the same practice; and a very old lady informs me, that she remembers when it was the fashion to wear very prominent stays, it was no less the custom for stratagem or gallantry to drop its literary favours within the front of them.

STEEVENS.

261. Laun. *I am but a fool, look you; and yet I have the wit to think my master is a kind of knave: but that's all one, if he be but one knave.*] I know not whether, in Shakspeare's language, *one knave* may not signify a *knave on only one occasion*, a *single knave*. We still use a *double villain* for a villain beyond the common rate of guilt.

JOHNSON.

In the old play of *Damon and Pythias*, *Aristippus* declares of *Carisophus*, "you lose money by him if you sell him for *one knave*, for he serves for *twayne*."

This phraseology is often met with: *Arragon* says in the *Merchant of Venice*:

"With *one fool's* head I came to woo,

"But I go away with *two*."

Donne begins one of his sonnets:

"I am *two fools*, I know,

"For *loving* and for *saying so*," &c.

And when Panurge cheats St. Nicholas of the chapel which he vowed to him in a storm, Rabelais calls him

him “a rogue—a rogue and an half—*Le gallant, gallant de demy.*” STEEVENS.

265. ———a team of horse shall not pluck——] I see how Valentine suffers for telling his love-secrets. therefore I will keep mine close. JOHNSON.

Perhaps Launce was not intended to shew so much sense; but here indulges himself in talking contradictory nonsense. STEEVENS.

268. ———for she hath had gossips:——] *Gossips* not only signify those who answer for a child in baptism, but the tattling women who attend lyings-in. The quibble between these is evident. STEEVENS.

271. ———a bare Christian.] Launce is quibbling on. *Bare* has two senses; *mere* and *naked*. In *Coriolanus* it is used in the first:

“’Tis but a *bare* petition of the state.”

Launce uses it in both, and opposes the *naked* female to the water-spaniel *cover’d with hairs of remarkable thickness*. STEEVENS.

273. ———conditions——] *i. e.* qualities. The old copy has *condition*. MALONE.

280. In former editions it is,

With my mastership? why, it is at sea.] For how does Launce mistake the word? Speed asks him about his mastership, and he replies to it *literatim*. But then how was his mastership at sea, and on shore too? The addition of a letter and a note of apostrophe makes Launce both mistake the word, and sets the pun right: it restores, indeed, but a mean joke; but
without

without it there is no sense in the passage. Besides, it is in character with the rest of the scene; and, I dare be confident, the poet's own conceit.

THEOBALD.

290. —*the son of thy grandmother:]* It is undoubtedly true that the mother only knows the legitimacy of the child. I suppose Launce infers, that if he could read, he must have read this well known observation.

STEEVENS.

294. —*St. Nicholas be thy Speed!]* St. Nicholas presided over scholars, who were therefore called *St. Nicholas's clerks*. Hence, by a quibble between Nicholas and Old Nick, highwaymen, in *The First Part of Henry the Fourth*, are called *Nicholas's clerks*.

WARBURTON.

That this saint presided over young scholars, may be gathered from Knight's *Life of Dean Colet*, p. 362. For by the statutes of Paul's school, there inserted, the children are required to attend divine service at the cathedral on his anniversary. The reason I take to be, that the legend of this saint makes him to have been a bishop, while he was a boy.

Sir J. HAWKINS.

So, Puttenham, in his *Art of Poetry*, 1598: "Methinks this fellow speaks like bishop Nicholas; for on Saint Nicholas's night commonly the scholars of the country make them a bishop, who, like a foolish boy, goeth about blessing and preaching with such childish terms, as maketh the people laugh at his foolish counterfeit speeches."

STEEVENS.

295. *Speed. Imprimis, She can milk.*

Laun. Ay, that she can.] These two speeches should evidently be omitted. There is not only no attempt at humour in them, contrary to all the rest in the same dialogue, but Launce clearly directs Speed to go on with the paper where he himself left off. See his preceding soliloquy. FARMER.

298. ———*Blessing o' your heart, &c.]* So, in Ben Jonson's *Masque of Augurs*:

“ Our ale's o' the best,

“ And each good guest

“ Prays for their souls that brew it.”

STEEVENS.

304. ———*knit him a stock.] i. e. stocking.* So, in *Twelfth Night*:

“ —it does indifferent well in a flame-colour'd
stock.”

STEEVENS.

317. —*she is not to be kiss'd fasting,—]* The old copy reads, —*she is not to be fasting, &c.* The necessary word, *kiss'd*, was first added by Mr. Rowe.

STEEVENS.

321. ———*sweet mouth.]* This I take to be the same with what is now vulgarly called a *sweet tooth*, a luxurious desire of dainties and sweetmeats. JOHNSON.

How a *luxurious desire of dainties* can make amends for *offensive breath*, I know not: I rather believe that by a *sweet mouth* is meant that she *sings sweetly*. In *Twelfth Night* we have heard of a *sweat breast* as the recommendation of a singer. It may however mean
a liquorish

a *liquorish* mouth, in a wanton sense. So, in *Measure for Measure* :

“ Their sawcy *sweetness* that do coin heaven’s
image,” &c. STEEVENS.

339. —*praise her liquor.*] That is, shew how well she likes it by drinking often. JOHNSON.

342. —*She is too liberal.*] *Liberal* is licentious and gross in language. So, in *Othello* : “ Is he not a profane and very *liberal* counsellor ?” JOHNSON.

So, in *The Fair Maid of Bristow*, 1605, bl. let.

“ But Vallenger, most like a *liberal* villain,

“ Did give her scandalous ignoble terms.”

Mr. Malone adds another instance from *Woman’s a Weathercock*, by N. Field, 1612.

“ Next that the fame

“ Of your neglect and *liberal* talking tongue,

“ Which breeds my honour an eternal wrong.”

STEEVENS.

347. —*She hath more hair than wit,—*] An old English proverb. See Ray’s Collection :

“ Bush natural, *more hair than wit.*”

Again, in Decker’s *Satiromastix* :

“ *Hair!* ’tis the basest stubble ; in scorn of it

“ This proverb sprung—*He has more hair than wit.*”

Again, in *Rhodon and Iris*, 1631 :

“ Now is the old proverb really perform’d,

“ *More hair than wit.*”

STEEVENS.

361. —*makes the faults gracious :*] *Gracious*, in old language means *graceful*. So, in *King John* :

“ There

“There was not such a *gracious* creature born.”
Again, in *Albion's Triumph*, 1631:

“On which (*the freeze*) were festoons of several fruits in their natural colours, on which in *gracious* postures lay children sleeping.”

Again, in *The Malecontent*, 1604:

“The most exquisite, &c. that ever made an old lady *gracious* by torch-light.” STEEVENS.

385. Trenched in ice;—] Cut, carved in ice.
Trancher, to cut, French. JOHNSON.

So, in *Arden of Feversham*, 1633:

“Is deeply *trenched* in my blushing brow.”

STEEVENS.

403. —do—] Added in the second folio.

MALONE.

414. —with circumstance,—] With the addition of such incidental particulars as may induce belief. JOHNSON.

419. —his very friend.] *Very* is immediate. So, in *Macbeth*:

“And the *very* points they blow.” STEEVENS.

429. —as you unwind her love—] As you wind off her love from him, make me the *bottom* on which you wind it. The housewife's term for a ball of thread wound upon a central body, is a *bottom of thread*. JOHNSON.

446. —lime,—] That is, *birdlime*. JOHNSON.

454. —such integrity:] *Such integrity* means, such as would be manifested by practising the directions given in the four preceding lines. STEEVENS.

455. *For Orpheus' lute was strung with poets' sinews;*] This shews Shakspeare's knowledge of antiquity. He here assigns Orpheus his true character of legislator. For under that of a poet only, or lover, the quality given to his lute is unintelligible. But, considered as a lawgiver, the thought is noble, and the imagery exquisitely beautiful. For by his *lute* is to be understood his *system of laws*; and by the *poets' sinews*, the power of numbers, which Orpheus actually employed in those laws, to make them received by a fierce and barbarous people. WARBURTON.

460. *Visit by night your lady's chamber window
With some sweet concert: to their instruments,
&c.]* The old copy reads:

With some sweet consort——

I believe, rightly. The words immediately following, “—to *their instruments*,” shew, I think, that by *consort* was meant, band or company of musicians. So, in Massinger's *Fatal Dowry*, a tragedy, 1632:

“*Rom.* By your leave, sirs!

“*Aym.* Are you a consort?

“*Rom.* Do you take me for a *fidler*?”

Again, in our author's *Romeo and Juliet*:

“*Tyb.* Mercutio, thou *consort'st* with Romeo.

“*Mer.* Consort! what, dost thou make us *minstrels*?”

Thurio's next speech confirms this interpretation:

“Let us into the city presently,

“To *sort* some gentlemen well skill'd in *musick*.”

MALONE.

462. *Tune a deploring dump ;—*] A *dump* was the ancient term for a *mournful elegy*. STEEVENS.

464. *—will inherit her.*] To *inherit* is, by our author, sometimes used, as in this instance, for *to obtain possession* of, without any idea of acquiring *by inheritance*. So, in *Titus Andronicus* :

“ He that had wit would think that I had none,

“ To bury so much gold under a tree,

“ And never after to *inherit* it.” STEEVENS.

469. *To sort—*] *i. e.* to choose out what may best suit a particular occasion. So, in *K. Richard III.*

“ Yet I will *sort* a pitchy hour for thee.”

STEEVENS.

475. *—I will pardon you.*] I will excuse you from waiting. JOHNSON.

ACT IV.

Line 4. *IF* not, we'll make you sit, and rifle you.] The old copy reads as I have printed the passage. Paltry as the opposition between *stand* and *sit* may be thought, it is Shakspeare's own. The editors read—We'll make you, *sir*, &c. STEEVENS.

Sir, is the corrupt reading of the third folio.

MALONE.

37. *Robin Hood* was captain of a band of robbers, and was much inclined to rob churchmen.

JOHNSON.

So, in *A mery Geste of Robyn Hoode*, &c. bl. let. no date :

“ These *bysoppes* and these *archebysoppes*,

“ Ye shall them beate and bynde,” &c.

By *Robin Hood*’s *fat friar*. I believe, *Shakspeare* means *Friar Tuck*, who was confessor and companion to this noted out-law.

So, in one of the old songs of *Robin Hood* :

“ And of brave Little John,

“ Of *Friar Tuck* and Will Scarlett,

“ Stokesly and Maid Marian.”

Again, in the 26th song of *Drayton*’s *Polyolbion* :

“ Of *Tuck the merry friar*, which many a sermon made,

“ In praise of *Robin Hoode*, his outlawes, and his trade.”

See Figure III. in the plate at the end of the first part of *K. Henry IV.* with Mr. Tollet’s observations on it.

STEEVENS.

47. —awful *men* :] Reverend, worshipful, such as magistrates, and other principal members of civil communities.

JOHNSON.

I think we should read *lawful* in opposition to *lawless* men. In judicial proceedings the word has this sense.

Sir J. HAWKINS.

The author of *The Revisal* has proposed the same emendation.

STEEVENS.

Awful is used by Shakspeare, in another place, in the sense of *lawful*. Second part of *Henry IV.* act iv. sc. 2.

“ We come within our *awful* banks again.”

TYRWHITT.

Surely, *awful*, in the passage produced by Mr. Tyrwhitt, is an error of the press. I cannot help thinking the same also of the word introduced into the text here.

The old reading, however, may perhaps receive some support from a passage in *Vittoria Corombona*, a tragedy, by Webster, 1612 :

“ It is a wonder to your noble friends

“ That you—————

“ —————should in your prime age

“ Neglect your *awful* throne.” MALONE.

I believe we should read—*lawful* men—*i. e.* *legales homines*. So, in the *Newe Booke of Justices*, 1560, “ ———commandinge him to the same to make an inquest and pannel of *lawfull* men of his countie.” For this remark I am indebted to Dr. Farmer.

STEEVENS.

Awful men means men *well-governed, observant of law and authority; full of, or subject to awe*. In the same kind of sense as we use *fearful*. REMARKS.

50. All the impressions, from the first downwards, *An heir and niece allied unto the duke*. But our poet would never have expressed himself so stupidly, as to tell us, this lady was the duke's *niece*, and *allied* to him : for her alliance was certainly sufficiently included

cluded in the first term. Our author meant to say, she was an *heiress*, and *near allied* to the duke; an expression the most natural that can be for the purpose, and very frequently used by the stage poets.

THEOBALD.

Mr. Theobald is often unfaithful in his account of the old copies. The first folio does not read, *An heir*, &c. but exhibits the line thus :

And heir and neece alide unto the duke.

I believe Shakspeare wrote,

An heir, and near ally'd unto the duke.

Near was anciently spelt *neere*; so that there is only the variation of one letter—*And* was altered to *an* in the third folio.

MALONE.

52. *Whom, in my mood, I stabb'd unto the heart.]*

Mood means a FIT of passion. Thus Dryden:

“Madness laughing in his ireful mood.”

Gray:

“Moody, madness, laughing, wild.” HENLEY.

59. —in our quality—] *Quality* is nature relatively considered.

STEEVENS.

72. —no outrages

On silly women, or poor passengers.] This was one of the rules of Robin Hood's government.

STEEVENS.

89. —sudden quips,] That is, hasty passionate reproaches and scoffs. So Macbeth is in a kindred sense said to be *sudden*; that is, irascible and impetuous.

JOHNSON.

The same expression is used by Dr. Wilson in his *Arte of Rhetorique*, 1553: “And make him at his wit’s end through the *sudden quip*.” MALONE.

122. ———*beauty lives with kindness.*] Beauty without kindness *dies* unenjoyed, and undelighting.

JOHNSON.

153. ———*out of all nick.*] Beyond all reckoning or count. Reckonings are kept upon nicked or notched sticks or tallies. WARBURTON.

So, in *A Woman never vex’d*, 1632.

“I have carried

“The tallies at my girdle seven years together,

“For I did ever love to deal honestly in the *nick*.”

As it is an inn-keeper who employs the allusion, it is much in character. STEEVENS.

173. *You have your wish; my will is even this,—*] The word *will* is here ambiguous. He wishes to *gain* her *will*: she tells him, if he wants her *will* he has it.

JOHNSON.

194. ———*in his grave.*] The first folio has *her* grave. This necessary emendation made in the second folio. MALONE.

210. *But, since your falsehood, shall become you well*] This is hardly sense. We may read with very little alteration,

But since you’re false, it shall become you well.

JOHNSON.

There is no occasion for any alteration, if we only suppose that *it* is understood here, as in several other places.

But,

But, since your falsehood, shall become you well
To worship shadows, and adore false shapes,
i. e. But, since your falsehood, *it* shall become you
well, &c.

Or indeed, in this place, *To worship shadows, &c.*
may be considered as the nominative case to *shall*
become. TYRWHITT.

I incline strongly to Dr. Johnson's emendation.
Falsehood and *false it*, when indistinctly pronounced,
are so like, that the transcriber's ear might easily
have deceived him. MALONE.

“ I am very loth, says Silvia, to be your idol ; but
since your falsehood to your friend and mistress will
become you to worship shadows, and adore false
shapes (*i. e.* will be properly employed in so doing),
send to me, and you shall have my picture.”

REMARKS.

217. —*hallidom,*] *i. e.* my holy dame ; our lady.

REMARKS.

232. —*your ladyship's impose,*] *Impose* is *injunc-*
tion, command. A task set at college, in consequence
of a fault, is still called an *imposition.* STEEVENS.

237. —*Remorseful,—*] *i. e.* *pitiful.* STEEVENS.

245. *Upon whose grave thou vow'dst pure chastity.*] It was common in former ages for widowers and widows to make vows of chastity in honour of their deceased wives or husbands. In Dugdale's *Antiquities of Warwickshire*, page 1013, there is the form of a commission by the bishop of the diocese for taking a vow of chastity made by a widow. It seems that, besides observing the vow, the widow was, for life,
to

to wear a veil and a mourning habit. The same distinction we may suppose to have been made in respect of male votarists; and therefore this circumstance might inform the players how Sir Eglamour should be drest; and will account for Silvia's having chosen him as a person in whom she could confide without injury to her own character. STEEVENS.

261. —grievances:] Sorrows, sorrowful affections. JOHNSON.

264. Recking *as little*——] To *reck* is to care for. So, in *Hamlet*:

“And *recks* not his own read.”

Both Chaucer and Spenser use this word with the same signification. STEEVENS.

283. —keep *himself*——] *i. e.* restrain himself.

STEEVENS.

285. —to be a dog——] I believe we should read, *I would have, &c. one that takes upon him to be a dog, to be a dog indeed, to be, &c.* JOHNSON.

293. —a *pissing while*,——] This expression is used in Ben Jonson's *Magnetick Lady*: “——have patience but a *pissing while*.” It appears from Ray's Collection, that it is proverbial. STEEVENS.

298. *The fellow that whips the dogs*:——] This appears to have been part of the office of an *usher of the table*. So, in *Mucedorus*:

“——I'll prove my office good; for look you, &c. —When a dog chance to blow his nose backward, then with a *whip* I give him good time of the day, and strew rushes presently.” STEEVENS.

303. ———their servant?———] The old copy reads,

———his servant?——— STEEVENS.

309. —madam Silvia;—] Perhaps we should read, of madam *Julia*. It was *Julia* only of whom a formal leave could have been taken. STEEVENS.

328. —the other squirrel, &c.] Sir T. Hanmer reads,—the other, *Squirrel*, &c. and consequently makes *Squirrel* the proper name of the beast. Perhaps Launce only speaks of it as a diminutive animal, more resembling a *squirrel* in size, than a dog.

STEEVENS.

335. ———an end,———] i. e. *in the end*, at the conclusion of every business he undertakes.

STEEVENS.

343. ———thou,———] The first folio reads *thee*.

MALONE.

347. *It seems, you lov'd not her, to leave her token :*] Protheus does not properly leave his lady's token, he gives it away. The old edition has it,

It seems you lov'd her not, *not* leave her token.
I should correct it thus :

It seems you lov'd her not, *nor love* her token.

JOHNSON.

To leave, seems to be here used for, *to part with*. It is used with equal licence, in a former place in this play, for *to cease* :

———*I leave* to be,

If I be not by her fair influence

Foster'd,———

The

The reading in the text is that of the second folio.

MALONE.

376. *To carry that, which I would have refus'd;]* The sense is, To go and present that which I wish to be not accepted, to praise him whom I wish to be dispraised.

JOHNSON.

427. *But since she did neglect her looking-glass,
And threw her sun-expelling mask away,
The air hath starv'd the roses in her cheeks,
And PINCH'D the lily-tincture of her face,
That now she is become as black as I.]* To starve

the roses is certainly a very proper expression; but what is *pinching a tincture*? However, *starved*, in the third line, made the blundering editors write *pinch'd* in the fourth: though they might have seen that it was a tanning, scorching, not a freezing air that was spoken of. For how could this latter quality in the air so affect the whiteness of the skin as to turn it black? We should read,

And PITCH'D the lily-tincture of her face.

i. e. turned the white tincture *black*, as the following line has it:

That now she is become as *black* as I:

and we say, in common speech, *as black as pitch*.—By the roses being *starv'd*, is only meant their being withered, and losing their colour. WARBURTON.

This is no emendation; none ever heard of a face being *pitched* by the weather. The colour of a part *pinched*, is livid, as it is commonly termed, *black and blue*. The weather may therefore be justly said to *pinch*,

pinch, when it produces the same visible effect. I believe this is the reason why the cold is said to *pinch*.

JOHNSON.

Cleopatra says of herself,

“ I that am with Phœbus’ *pinches* black.”

STEEVENS.

440. ———weep a-good,] i. e. in good earnest.

Tout de bon, Fr.

STEEVENS.

So, in Marlowe’s *Jew of Malta*, 1633:

“ And therewithal their knees have rankled so,

“ That I have laugh’d *a-good*.” MALONE.

466. *I’ll get me such a colour’d periwig.*] It should be remembered, that false hair was worn by the ladies, long before *wigs* were in fashion. These false coverings, however, were called *periwigs*. So, in *Northward Hoe*, 1607: “ There is a new trade come up for cast gentlewomen, of *perriwig-making*: let your wife set up in the Strand.” STEEVENS.

468. ———her forehead’s low;——] A high forehead was in our author’s time accounted a feature eminently beautiful. So, in *The History of Guy of Warwick*: Felice his lady is said to have *the same high forehead as Venus*. JOHNSON.

470. ———respective——] i. e. *respectful*, or *respectable*. STEEVENS.

476. *My substance shall be statue in thy stead.*] This word is used without the article *a* in Massinger’s *Great Duke of Florence*:

“ ———it was your beauty

“ That turn’d me *statue*.”

And again, in Lord Surrey's translation of the 4th Æneid :

“ And Trojan *statue* throw into the flame.”

Again, in Dryden's *Don Sebastian* :

“ ——try the virtue of that Gorgon face,

“ To stare me into *statue*.”

STEEVENS.

ACT V.

Line 12. ——SURE *enough.*] *Sure* is safe, out of danger. JOHNSON.

24. “ *Black men are pearls, &c.*] So, in Heywood's *Iron Age*, 1632 :

“ ——a black complexion

“ Is always *precious* in a woman's eye.”

Again, in *Sir Giles Goosecap* : “ ——but to make every *black* slovenly cloud a *pearl* in her eye.”

STEEVENS.

“ A black man is a jewel in a fair woman's eye,” is one of Ray's proverbial sentences. MALONE.

25. *Jul. 'Tis true, &c.*] This speech, which certainly belongs to Julia, is given in the old copy to *Thurio*. Mr. Rowe restored it to its proper owner.

STEEVENS.

41. *That they are out by lease.*] I suppose he means, because *Thurio's* folly has let them on disadvantageous terms.

STEEVENS.

91. ——record *my woes*.] To *record* anciently signified to *sing*. So, in *The Pilgrim*, by Beaumont and Fletcher:

“——O sweet, sweet! how the birds *record* too?”

Again, in a pastoral, by N. Breton, published in *England's Helicon*, 1614:

“Sweet philomel, the bird that hath the heavenly throat,

“Doth now, alas! not once afford *recording* of a note.”

Again, in another *Dittie*, by Tho. Watson, *ibid*.

“Now birds *record* with harmonie.”

Sir John Hawkins informs me, that to *record* is a term still used by bird-fanciers, to express the first essays of a bird in singing. STEEVENS.

108. ——*my meed*——] *i. e.* reward.

STEEVENS.

128. O, 'tis the curse in love, and still approv'd.] *Approv'd* is felt, experienced. MALONE.

156. Who should be trusted, when one's own right hand] The first copy has not *own*, which was introduced into the text by Sir Thomas Hanmer.

The second folio, to complete the metre, reads:

Who shall be trusted *now*, when one's right hand, &c. MALONE.

160. *The private wound*, &c.] I have a little mended the measure. The old edition, and all but Sir T. Hanmer, read,

The private wound is deepest, oh time most accurst !

JOHNSON.

173. *All, that was mine in Silvia, I give thee.]* It is, I think, very odd to give up his mistress thus at once, without any reason alleged. But our author probably followed the stories just as he found them in his novels, as well as histories. POPE.

This passage either hath been much sophisticated, or is one great proof that the main parts of this play did not proceed from Shakspeare ; for it is impossible he could make Valentine act and speak so much out of character, or give to Silvia so unnatural a behaviour, as to take no notice of this strange concession, if it had been made. HANMER.

Valentine, from seeing Silvia in the company of Protheus, might conceive she had escaped with him from her father's court, for the purposes of love, though she could not foresee the violence which his villany might offer, after he had seduced her under the pretences of an honest passion. If Valentine, however, be supposed to hear all that passed between them in this scene, I am afraid I have only to subscribe to the opinions of my predecessors.

STEEVENS.

173. ——*I give thee.]* Transfer these two lines to the end of Thurio's speech in page 95, and all is right. Why then should Julia faint? It is only an artifice, seeing Silvia given up to Valentine, to discover herself to Protheus, by a pretended mistake of the rings. One great fault of this play is the hasten-
ing

ing too abruptly, and without due preparation, to the denouëment, which shews that, if it be Shakspeare's (which I cannot doubt), it was one of his very early performances. BLACKSTONE.

194. *How oft hast thou with perjury cleft the root?*] Sir T. Hanmer reads, *cleft the root on't*. JOHNSON.

197. ———*if shame live*] That is, *if it be any shame to wear a disguise for the purposes of love*. JOHNSON.

220. ———*the measure*———] The length of my sword, the reach of my anger. JOHNSON.

222. *Milan shall not behold thee*.———] All the editions, *Verona shall not hold thee*. But, whether through the mistake of the first editors, or the poet's own carelessness, this reading is absurdly faulty. For the threat here is to Thurio, who is a Milanese; and has no concern, as it appears, with Verona. Besides, the scene is betwixt the confines of Milan and Mantua, to which Silvia follows Valentine, having heard that he had retreated thither. And, upon these circumstances, I ventured to adjust the text, as I imagine the poet must have intended; *i. e.* Milan, *thy country shall never see thee again: thou shalt never live to go back thither*. THEOBALD.

236. Should not this begin a new sentence?

Plead is the same as *plead thou*. TYRWHITT.

So I have printed it. STEEVENS.

253. ———*include all jars*] Sir Thomas Hanmer reads, *conclude*. JOHNSON.

To *include* is to *shut up*, to *conclude*. So, in *Macbeth*:
“——and

“——and *shut up*

“In measureless content.”

Again, in Spenser's *Faery Queen*, B. IV. c. 9.

“And for to *shut up* all in friendly love.”

STEEVENS.

THE END.









Annotations upon Twelfth night and King Henry IV., part II

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